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Twenty Ethnic Songs
from
Western Canada

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Kenneth Peacock interviewing Andrew Hamm

NATIONAL MUSEUM OF CANADA / *Bulletin No. 211, Anthropological Series No. 76*

Twenty Ethnic Songs *from* Western Canada

KENNETH PEACOCK

melodies transcribed and drawn by the author

photographs by the author

Issued under the authority of The Honourable Judy LaMarsh, P.C., Q.C., M.P.
Secretary of State, Ottawa, 1966

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Résumé

Vingt chants folkloriques de l'Ouest du Canada est la première d'une série de publications du Musée national illustrant les cultures musicales des petits groupes ethniques du Canada. Dans ce premier volume, M. Kenneth Peacock a transcrit les oeuvres musicales qu'il a enregistrées sur ruban magnétique parmi cinq des 33 groupes ethniques avec lesquels il a pris contact depuis 1962: les Doukhobors, les Mennonites, les Hongrois, les Ukrainiens et les Tchèques.

Presque la moitié de son reportage est consacré à la musique et à l'art, seul dans son genre, du chant chez les groupes doukhobors qui vivent dans les régions intérieures de la Colombie-Britannique, à Grand Forks, Castlegar, Brilliant et dans la vallée Slocan. A titre d'introduction à la musique, M. Peacock explique brièvement comment les coutumes sociales et les croyances religieuses traditionnelles des Doukhobors évoluent dans le milieu canadien. Il examine ensuite les différents genres choraux des anciens psaumes (dont l'ensemble est connu sous le nom de *Livre de Vie*), les différentes catégories d'hymnes plus récents, ainsi que le vaste ensemble de musique profane tirée du folklore traditionnel russe. D'un intérêt tout particulier est le style traditionnel du chant doukhobor, hautement perfectionné, qui consiste à chanter, d'oreille, en harmonie complète avec l'ensemble en différents formats musicaux allant du duo aux orchestrations chorales les plus complexes rendues par un grand nombre de voix. Parmi les cinq compositions musicales reproduites, nous trouvons un psaume ancien et un hymne historique récent, arrangé pour choeurs, ainsi que trois chants de folklore russes chantés par des solistes.

La musique mennonite que M. Peacock a reproduite est peu commune, puisqu'elle illustre l'aspect profane et en quelque sorte privé de la vie des Mennonites. L'enregistrement a été fait chez un cultivateur mennonite de Neubergthal, dans le sud du Manitoba. Trois sur les cinq chants folkloriques qui sont reproduits sont chantés en allemand et les deux autres en patois mennonite appelé le bas-allemand.

Les cinq chants de folklore hongrois ont été enregistrés à Kipling et à Esterhazy, dans le sud-est de la Saskatchewan, près de l'endroit où le groupe Bekevar s'est établi presque à la fin du dernier siècle. Trois chansons sont des interprétations diverses de la danse rythmée en vogue, la *csardas*. Les deux autres sont des chansons de bergers, dont l'une est une vieille ballade et l'autre, une complainte.

Parmi les chants ukrainiens, deux ont été relevés en 1950, à Fort William et à Kirkland Lake, en Ontario, par Mme T. Koshetz, du Centre culturel ukrainien de Winnipeg. Les deux autres font partie de la collection de 1963 de M. Robert Klymasz, de l'Université du

Manitoba, qui les a enregistrés à Grandview et à Gilbert Plains, au Manitoba. Le chant nuptial tchèque, également relevé par M. Klymasz, a été recueilli à Swan River (Manitoba).

Les paroles de tous ces chants sont reproduites dans leur langue originale et une traduction anglaise est donnée en regard. Les mélodies ont été transposées de manière à reproduire le premier vers de la version originale.

Summary

Twenty Ethnic Songs from Western Canada is the first of a projected series of National Museum publications outlining the musical cultures of Canada's smaller ethnic communities. In this first volume Kenneth Peacock has transcribed musical material from field tapes recorded among five of the thirty-three groups he has been in contact with since 1962—Doukhobor, Mennonite, Hungarian, Ukrainian, Czech.

Almost half the report is concerned with the music and unique singing style of Doukhobor groups living in the interior of British Columbia in the Grand Forks, Castlegar, Brilliant, and Slocan Valley areas. By way of introducing the music, Mr. Peacock discusses briefly how traditional Doukhobor social patterns and religious beliefs are evolving in the Canadian environment. He then goes on to examine the choral styles of the ancient 'psalms' (known as the *'Book of Life'*) and the various categories of later hymns, as well as the large body of secular music drawn from Russian folk tradition. Of special interest is the highly developed Doukhobor tradition of singing in harmony completely by ear in a variety of musical formats from simple duets to the most complex choral renditions involving scores of voices. The five musical illustrations reproduced include an ancient psalm and a recent historical hymn in choral settings, and three Russian folksongs sung by individuals.

The Mennonite musical examples are unusual in that they portray the secular, somewhat 'unofficial' side of Mennonite life. They were recorded from a Mennonite farmer living in Neubergthal in southern Manitoba. Of the five folksongs reproduced, three are in German and two are in the everyday Mennonite patois known as 'Low German.'

The five Hungarian folksongs were recorded in Kipling and Esterhazy in southeast Saskatchewan near the site of the Bekevar community, first settled near the turn of the century. Three of the songs illustrate varying treatments of the popular *csardas* dance rhythm. The other two are herdsman's songs—one a ditty, the other a complaint.

Two of the Ukrainian songs were noted in Fort William and Kirkland Lake, Ontario, in 1950 by Mrs. T. Koshetz of the Ukrainian Cultural and Educational Centre in Winnipeg. The remaining two are from the 1963 collection of Robert Klymasz of the University of Manitoba, who recorded them in Grandview and Gilbert Plains, Manitoba. The Czech wedding song, also noted by Mr. Klymasz, is from Swan River, Manitoba.

Texts of all songs are reproduced both in the original language and in line-by-line English translation. Melodies have been transcribed to fit the first verse of the mother tongue.

RESEARCH DATA

Ethnic folkmusic research in 1963 was concentrated on five ethnic groups—Doukhobor, Mennonite, Hungarian, Ukrainian, Czech—chosen from among the thirty-three groups interviewed during the 1962 preliminary ethnic folkmusic survey in Western Canada.

RESEARCH AREAS

Doukhobor – Grand Forks, Brilliant, Castlegar, Slocan Valley in British Columbia
Mennonite – Neubergthal and Gretna in southern Manitoba
Hungarian – Kipling, Esterhazy, and Stockholm in Saskatchewan
Ukrainian – the Dauphin area of Manitoba } research conducted by
Czech – the Minnitonas area of Manitoba } Robert Klymasz

AUDIO DOCUMENTATION

Recorders – Philips Continental 400 Stereo tape-recorder
– Philips Continental 100 portable (for interviews)

Tape – approximately 52,000 feet of 1 mil Mylar tape were recorded in stereo at 7½ inches per second, mostly among the Doukhobors.

VISUAL DOCUMENTATION

Subjects – 377 photographs of singers, informants, and environmental scenics—212 in black-and-white, 175 in colour—shot mostly among the Doukhobors of British Columbia.

Cameras – Mamiyaflex Professional (6x6 cm) with 80 mm and 135 mm lenses
– Mamiya-6 Automatic (6x6 cm) with 75 mm lens
– Voigtlander Bessa II (6x9 cm) with 105 mm lens

Films – Kodak Ektacolor S Professional 120, processed commercially
– Kodak Panatomic-X and Tri-X 120, developed by the author in the field in Bauman Acufine

Prints – on Ansco Cykora glossy paper un-ferrotyped, developed in Ardol
– black-and-white prints from Ektacolor negatives printed on Kodak Panalure paper developed in Dektol
– Ektacolor colour prints processed commercially

Electronic flash – two miniature units inter-connected (Ultrablitz SP and UM)

The Grand Forks Valley looking south

Two traditional Doukhobor villages may be seen on the left and on the right. The group of buildings in the centre foreground is the home of John J. Verigin, Chairman of the U.S.C.C. (Union of Spiritual Communities of Christ). It was formerly the home of a rancher.

DOUKHOBOR

The decision to devote most of the 1963 research season to Doukhobor folk-music was indeed a fortunate one. Never before have I received such warm co-operation in the planning and execution of research. The offices and staff of *ISKRA* (The Spark), the weekly Doukhobor journal published in Grand Forks, were put at my disposal for the huge job of transcribing, translating, and typing Russian texts with the assistance of Eli A. Popoff, Doukhobor historian, translator, and director of spiritual education for children of the U.S.C.C. (Union of Spiritual Communities of Christ). Peter Legebokoff, editor of *ISKRA,* was also of great assistance in preparing the texts. Of the more than 250 items recorded—ancient psalms, hymns, and folksongs sung by massed choirs, soloists, duets, trios, and quartets—almost 200 have already been typed in both Russian and in English translation for the folklore archives of the National Museum of Canada. Recordings of all items have been timed to the second for convenience in organizing material for possible radio-television broadcasts or the preparation of LP recordings.

Most recordings of choral music were made in either of two Doukhobor community 'homes,' one in Brilliant, the other in Grand Forks. The Brilliant 'home' is just that—a large two-storey traditional dwelling used formerly by several families, with sleeping quarters above and a single large room downstairs for group activities, prayer meetings, singing, dining. The building in Grand Forks is very much larger and of modern design with a large assembly hall and stage on the ground level and modern kitchens and banquet rooms below. Its size and design reflect the new Doukhobor social patterns which are emerging in British Columbia as a result of influences from the general Canadian environment. Traditional Doukhobor villages, communities of about 100 people, consist of two large houses with out-buildings surrounded by several hundred acres of farmland. They often take their names from the elder of the clan (e.g., the 'Makortoff Village'). Villages of this type still surviving in the Grand Forks area may be seen in photos, pp. 6 and 8. Most of them, though still retaining their own identities, have now become part of the Doukhobor 'super-community' of Grand Forks. All group activities take place in the new large community building, now called a 'centre' rather than a 'home.' A similar modern building is being discussed for the Brilliant-Castlegar area.

I must point out that these and other innovations brought about by the U.S.C.C. in Grand Forks do not necessarily reflect the aspirations of Doukhobors living in Saskatchewan, Alberta, or in other sections of British Columbia. Even in the Grand Forks community itself there are dissenting

The "Hide-away," a traditional Doukhobor village west of Grand Forks

Women of the Brilliant choir of mixed elders

families and groups who prefer to carry on Doukhobor traditions according to principles involving less danger to basic Doukhobor beliefs. One group, led by John F. Sysoev, the Doukhobor poet, is regarded by the U.S.C.C. as 'a rational segment' of the Sons of Freedom sect, the tiny but recalcitrant group which is responsible for all the adverse mass-media publicity, for which the 20,000 peaceable Doukhobors who continue to lead quiet and productive lives in their various communities suffer.

A most hospitable meeting with John Sysoev on July 16, 1963, was arranged through the kind offices of the U.S.C.C. More than half the contemporary Doukhobor hymns originating in Canada and sung by choirs of the U.S.C.C. have been composed by John Sysoev during the past forty years. Several of these, as well as traditional Doukhobor hymns and psalms, were recorded in his home east of Grand Forks from the singing of a group of friends who had assembled for that purpose. To my knowledge, there is no one from the younger generation of equal talent and vision to carry on Mr. Sysoev's inspirational work. The situation is further complicated by the new Doukhobor social patterns emerging in the Canadian environment. If the fervour of traditional Doukhoborism is to be maintained in the future it must emanate from minds schooled in the new as well as the old.

Although a detailed critique of Doukhobor principles and beliefs is not part of the present study, it might be useful to point out a few basic tenets to the section on Doukhobor music and singing.

First of all, there is nothing mysterious or occult about Doukhoborism. It is simply a way of life based on Christian and Christian-like principles. To pursue and develop this way of life, however, the Doukhobors insist upon total dedication to the reverence-for-life concept. They regard all the paraphernalia of the established churches—the dogmas, the rituals, the priesthood, the far-flung empires of temporal power—as perversions of the simple message of brotherhood expounded by Christ. For them, the world itself is a church where ideally each man is his own priest leading a life of service and dedication to mankind. The Commandment not to kill, for example, is taken quite literally and applies on a world-wide scale to both individuals and governments. They refuse military service. They have refused to pay taxes to governments who will use the money to manufacture weapons of destruction. Their reverence for life extends to the whole animal kingdom and is the basis of their practice of vegetarianism. They have no churches, no priests, no dogmas, and no rituals in the formal sense. Their rules for Christian thought and conduct are contained in the 'psalms,' the so-called *'Book of Life,'* a body of traditional literature preserved orally by recitation and by the singing of massed choirs. Lately, they have discovered that many of their basic principles coincide with beliefs and practices held by peoples in other parts of the world. Gandhi, for example, has become one of their spiritual heroes, and Henry Thoreau's famous *Essay on Civil Disobedience* (which influenced Gandhi) is cited as a valuable guide to the rational implementation of spiritual values. At the moment, their society is in a state of heightened flux; some groups like the U.S.C.C. tend toward more compromise with temporal

authority, others resist it. Like other communities in Canada and throughout the world they are experiencing cultural fragmentation under the impact of the new technology. The U.S.C.C. experiment in 'modernization' is a symptom of this. If their long and arduous history (which some authorities link with the early Christians) is any indication, then the principles for which they have fought so long should continue to prevail.

DOUKHOBOR MUSIC

The Doukhobors have just one musical instrument, the human voice. When combined with other human voices in that unusual and beautiful style of choral singing for which they are noted, it becomes for them an almost divine instrument. The act of singing *en masse* is regarded as the musical expression or extension of their basic philosophy of brotherhood and communal co-operation. Music is the all-pervading mystique of Doukhobor life.

As in most other cultures, music exists on both a religious and a popular level, the latter category represented by folksongs drawn from Russian tradition. Following is an explanatory list of the principal categories of Doukhobor music.

Psalms: The psalms are the oldest body of literature and music surviving in Doukhobor tradition. Referred to as the *Book of Life,* they contain all the tenets of Doukhobor philosophy and conduct. Most psalms are of Doukhobor composition, though a few are based on Biblical material. Psalms of recent composition are recited rather than sung, and there is a recent tendency to shorten the ancient psalms to one or two verses of singing, the remainder being recited. Even at that, it takes ten or fifteen minutes to sing just a few words of an ancient psalm. The style of singing with one syllable extended over many melody notes indicates an origin in very old medieval music. Both the texts and the music of psalms are asymmetrical, though certain musical patterns are repeated at irregular intervals (*see* Musical Illustration 1). This asymmetry permits the use of staggered breathing to achieve continuous sound without the elaborate preparations used by modern trained choirs. The Doukhobors use staggered breathing quite unconsciously. Some fundamental psalms are used for all occasions; others are used specifically at weddings, funerals, and other special occasions. Of the several hundred psalms comprising the complete Doukhobor *Book of Life* about 75 survive in the current repertoire of U.S.C.C. choirs.

Early Hymns: These are similar in style to the ancient psalms but are characterized by more sophisticated harmony and by more symmetrically organized melodic and textual materials. This symmetry results in regular breathing between lines and verses.

Sectarian Hymns: These represent material borrowed from a variety of sources—Russian Baptist, Christian Evangelical (another Russian sect), Mennonite. No matter what the origin, however, the material becomes

stamped with the unique and inimitable Doukhobor style of singing. The acquisition of didactic material has been extended to the secular realm as well, even as far as the music-hall. I was amazed to record from a little girl a Russian version of the temperance song *Oh Father, Dear Father Come Home to Me Now,* which the Doukhobors have come to regard as a hymn admirably suited to point out to children the evils of alcohol.

Historical Hymns: These are sung to commemorate important events in Doukhobor history—treks, banishments, persecutions (*see* Musical Illustration 2). Most of them are of recent or fairly recent composition.

Contemporary Hymns: For convenience in cataloguing, I have limited this category to material composed and acquired since the Doukhobors arrived in Canada in 1898–99. There is a surprising amount of it; the work of John F. Sysoev, mentioned earlier, comprises over one half. Oddly enough, none of it sounds 'modern' in the sweet-sound tradition of church choirs, and some of it sounds as old as the early hymns.

Folksongs: These are drawn from Russian tradition and may be sung as recreational pieces by choirs, quartets, trios, duos, or soloists. A few songs are drawn from Ukrainian tradition as well. Although most of the music recorded so far is of the religious type sung by choirs, the folksongs recorded from individuals indicate a rich secular tradition as well.

Miscellaneous Songs: These represent a potpourri of recreational material learned mostly from Russian recordings. Much of it is of folk origin but not directly from Doukhobor sources. The singing reveals an attempt, often quite successful, to imitate the singing styles of choral groups such as the Don Cossacks or the Red Army Chorus.

DOUKHOBOR SINGING

Possibly the most striking characteristics of Doukhobor singing is its high degree of contrapuntal and harmonic sophistication. One might expect this high level of accomplishment from, say, musically trained Ukrainian or Finnish choirs, but to find it existing purely within the confines of oral tradition is most extraordinary. To be quite frank, I was suspicious of these accomplishments for some time and kept my ears and eyes open for evidence of surreptitious musical arrangements and ghost conductors. But the more I listened and looked, the more I became convinced of the genuineness of the Doukhobor 'musical gestalt'—group singing of surprising complexity sustained without the crutch of written arrangements, without the admonishments of a choral director. This indeed is the Doukhobor philosophy of life extended to the realm of music.

For practical considerations someone is chosen beforehand to sing the first two or three words of each verse to give the group a point of reference for pitch and tempo, whereupon everyone enters at his accustomed harmonic

Choir and cast of *Vasili Bokov and the Ikons*, Doukhobor Martyr play

Scene from *Vasili Bokov and the Ikons* (John Nevakshonoff plays Vasili Bokov)

Scene from *Vasili Bokov and the Ikons*

level, an unconscious musical act practised since childhood. The result is quite distinctive, not at all like the four-square harmony of the typical chorale-type church hymn. This is explained by the fact that the Doukhobors have been isolated from musical developments occurring within the Church during the past three or four hundred years, perhaps longer. Theirs has been a separate musical development more directly linked with early medieval music, both religious and secular. In fact, the Doukhobor psalms offer fascinating evidence of a style of singing at least 1,000 years old. This tradition of men and women singing in octaves a melody ornamented with primitive counterpoint has survived in the later Doukhobor hymns as well, imbuing them with an archaic flavour quite different from, say, the Lutheran chorale.

Another characteristic which places Doukhobor choral singing well within early folk traditions is the forthright manner of singing without phonily expressive nuances of volume and tempo, though one notices certain contemporary choral gimmicks which have crept into renditions of recent music learned from Russian recordings. Ironically enough, I have noted an old, genuinely expressive tradition in the solo singing of older Doukhobors—beautifully modulated performances of Russian folksongs and lullabies surviving in oral tradition (*see* Musical Illustrations 3, 4, and 5). It is a pity the Doukhobors do not base their contemporary choral singing on this native expressive style (which is within their own tradition) but instead prefer to imitate the choral mannerisms of contemporary Russian choirs.

MUSICAL ILLUSTRATIONS

The following musical illustrations represent, to my knowledge, the first attempt to transcribe traditional Doukhobor music into music notation.

(1) *The Singing of Psalms*

Mode on A, centred around the pentatonic scale b - d - e - g - A. The sixth degree is alternatively normal and sharpened. Range: A - A - c. First note: d. Final note: low A.

This psalm was chosen to point out both the ancient style of singing described above and the basic Doukhobor philosophy of life, which is so beautifully expounded in the text. This is one of those basic psalms from the Doukhobor *Book of Life* that can be used for all occasions: prayer meetings, general assemblies, weddings, funerals. Notice the great length of the musical phrases used to sustain each syllable and the lavish use of the fourth, probably the first interval 'discovered' after the octave. The triad occurs only twice; on E in its minor form, and on D in its major form. The psalm is a fascinating study in the origins and evolution of Western harmony.

(2) *Let Us Recall, Dear Brethren, Our Heroic Struggle*

Mode on C, centred around the pentatonic scale C - d - e - g - a. Range: C - a (actual melody), C - C - d (treble ornamentation). First note: C. Final note: d.

This historical hymn admirably illustrates both the harmonic similarity between hymns and psalms and the more recent 'four-square' organization of melodic and textual materials characteristic only of hymns. The two middle staves carry the principal melody, sung in octaves by men and women. In this hymn a woman introduces each verse. Notice that the traditional Doukhobor hymn is completely devoid of the familiar S A T B voicing of church hymns. Since Doukhobors do not read music they have no preconceived notions of the 'correct' chorale-type voicing taught in music schools. As a result, their singing has a contemporary sound similar in many respects to the choral writing of some modern composers. This is truly one of those examples of the new catching up with the old.

The events described in the text took place in a Doukhobor community in the Wet Mountains of Russia on June 29, 1895. The 'burning of the guns' was ordered by Peter Verigin, leader of the orthodox Doukhobors, to symbolize the Doukhobor belief in non-violence. Unfortunately, this act (combined with other directives not to co-operate with any government decrees involving militarism and taxes) so maddened the Cossacks that they descended upon the psalm-singing Doukhobors assembled near the pile of burning weapons and cut them to ribbons with their lead-tipped whips. This is one of a series of persecutions in the late nineteenth century which finally resulted in the Doukhobors' decision to emigrate to Canada in 1898. This hymn, composed by Peter D. Diachkoff in the early years of the century, is now widely sung to commemorate the Doukhobor stand against participation in war and preparation for war. June 29 (St. Peter's Day) has become for Canadian Doukhobors the principal commemorative festival day in the year.

(3) *In a Pine Forest*

Quadritonic cluster d - F - g - a with ornamental b-flat above. Range: d - F - b-flat. First note: a. Last note: F. Each line repeated in the text returns to the beginning of the melody.

This historical Russian lullaby shows evidence of great age. The Tshetchentsi were an Asiatic people who roamed across Southern Russia between the eighth and fourteenth centuries.

(4) *Where Have You Gone, My Love?*

Mode on A. Range: A - A - c. First note: A. Last note: A. Each line repeated in the text returns to the beginning of the melody.

This lovely Russian folksong, sung in duet form, is a good example of the Doukhobor ability to create living counterpoint at the drop of a hat. I had previously recorded duets from a number of Doukhobor sources, always knowing the singers had sung together before. This particular recording session had been arranged so that Mrs. Rilkoff and Mrs. Makortoff could sing a group of solo lullabies—which they did to perfection. Having previously ascertained that they had never before sung together, I suggested they might try a little duet. After brief consultation

and a couple of try-outs to set the pitch, they produced this minor masterpiece on the spot.

(5) *The Black Raven*
Hexatonic scale on D. Range: D - b. First note: D. Final note: D. Lines repeated in the text return to the beginning of the melody.

This Russian folksong is another minor masterpiece recorded almost inadvertently at the end of a recording session featuring Nicholas Markin's choir of mixed elders (*see* photos, pp. 19, 31, and 39). Mr. Markin is in his late seventies, but one would never suspect it from hearing his beautifully modulated performance. The crow or raven is a favourite messenger bird in Slavic folksong, corresponding to the nightingale, the swallow, and the dove in French and English folksong.

DOUKHOBOR DRAMA

One of the highlights of the 1963 ethnic research season was the recording of *Vasili Bokov and the Ikons*, a play dealing with the arrest, torture, trial, and public vilification of a Doukhobor martyr in Russia. It was assembled by Konstantin Dergosoff of Grand Forks from materials surviving in oral tradition. Performed in Russian, the play is the climactic central portion of an almost two-hour oratorio-like production consisting of traditional Doukhobor choral singing interspersed with narrative and religious commentary drawn from Doukhobor tradition. In June of 1963 the production was taken on a tour of Doukhobor communities throughout Western Canada by Doukhobors of the U.S.C.C. On July 20, 1963, the entire production was remounted in the Doukhobor Community Centre in Grand Forks so that I could record and photograph it in costume (*see* photos, pp. 13, 14, and 15).

A choir of Doukhobor elders from Grand Forks singing *The Singing of Psalms* (musical illustration 1)

The Singing of Psalms

(Doukhobor)

ПЕНИЕ ПСАЛМОВ

Sung by the William F. Makortoff choir of mixed elders
Grand Forks, B.C., July 21, 1963

Moderately slow ♩ = 72

Не - - - - - - - - - - ни - - - - - - - - - - - - - - - - - -

[solo] [tutti]

е _____ etc. п[а] - - - - - - - - - - - - - - - - - -

ca

л — мо

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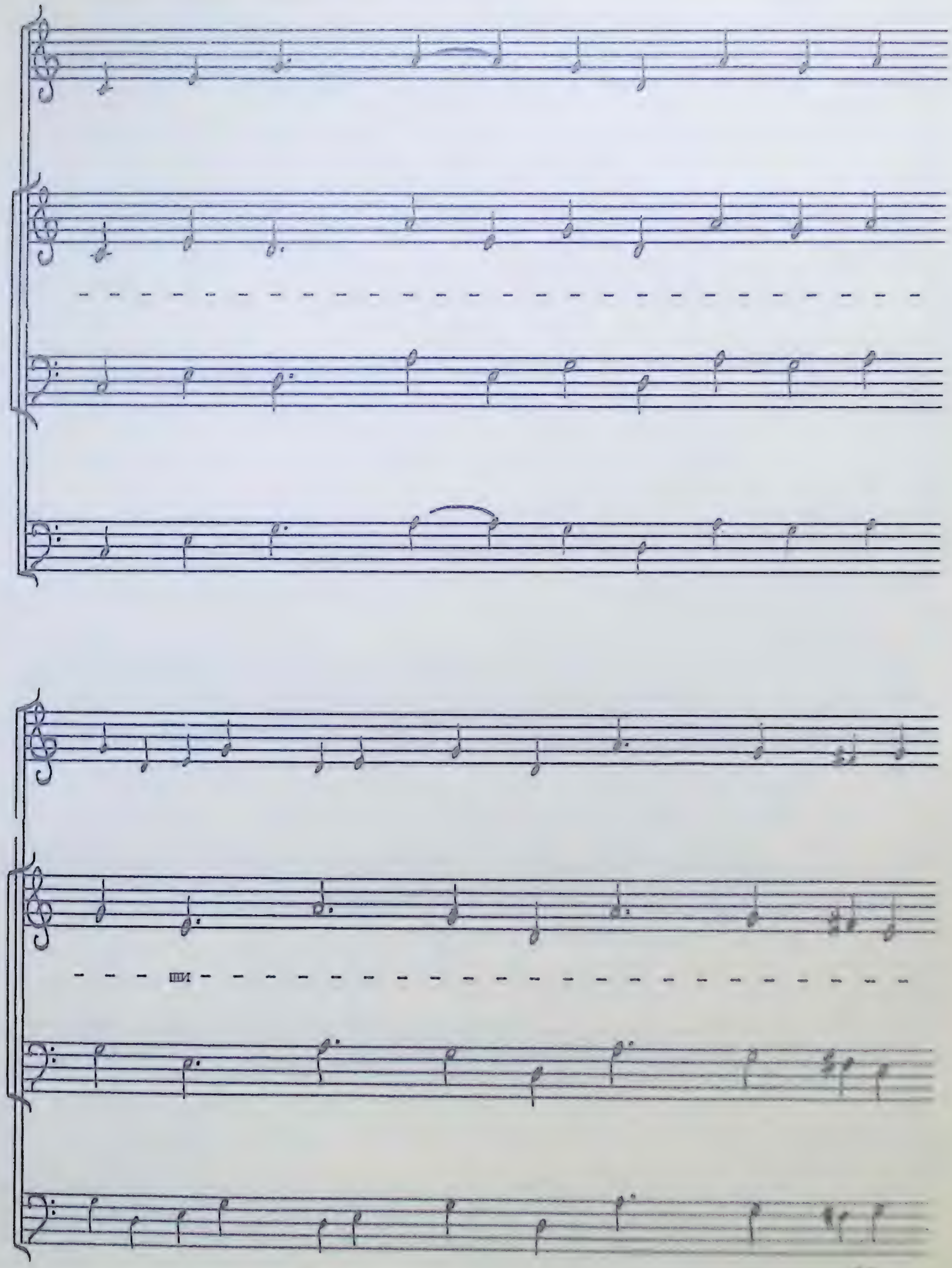

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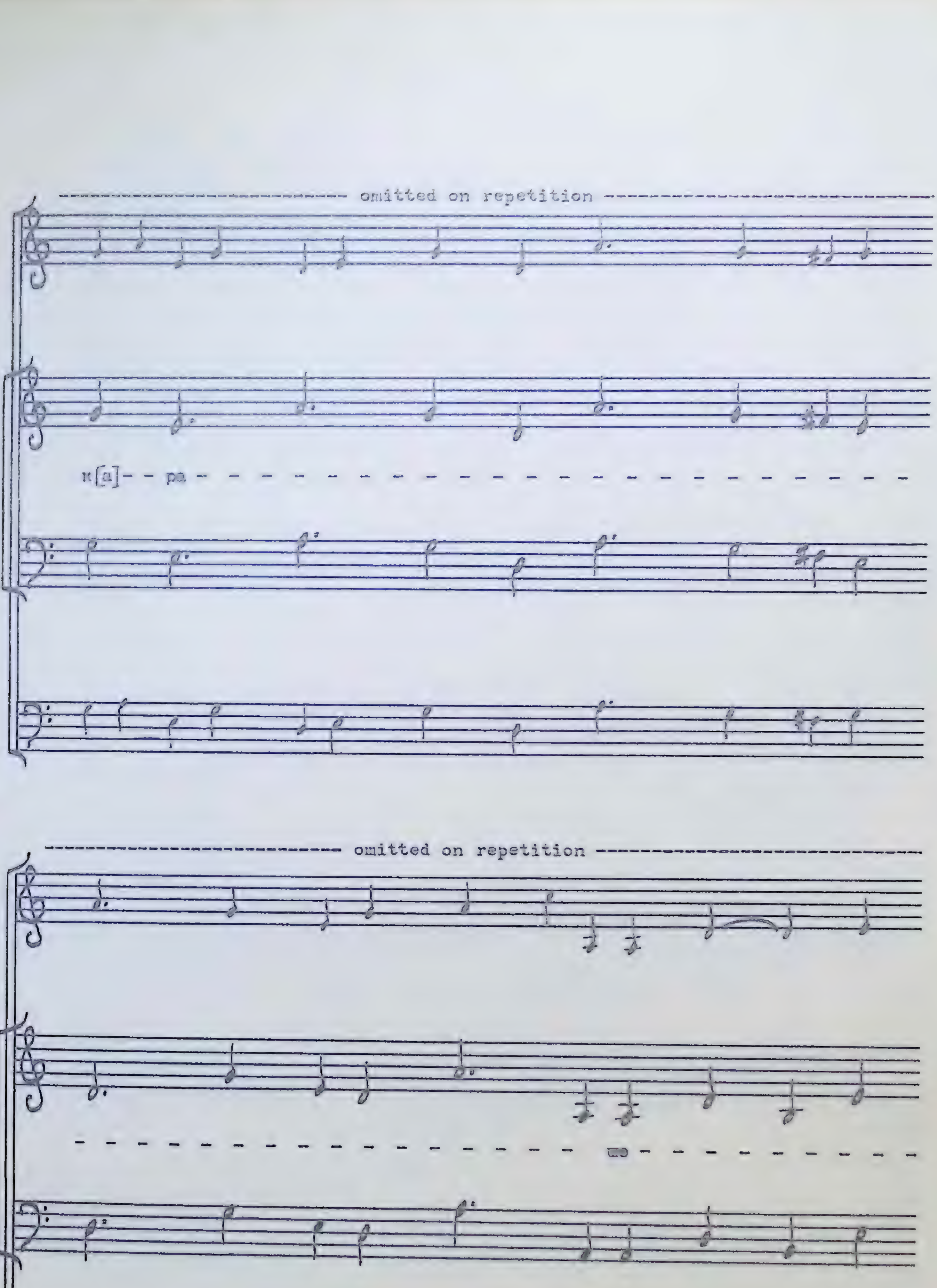
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D.C.

D.C.

Пение псалмов — душам нашим украшение, ангелов на помощь призывает, отгоняет тьму, содеевает святыню, человеку на укрепление ума есть, изглаживает грехи. Подобно есть милостыне святых: прибавляет веры, надежды, любви; яко солнцем освещает, так водой очищает, яко огонь опаляет, так елеем умащает; Дьявола постыдивает, Бога показует, телесную похоть угашает; елей милосердия есть, жребий веселия, честь ангелов избранных; свирепство изгоняет, всякую ярость утишает и гнев сокрушает, хвала Богу непрестанно есть. Подобно есть меду пение псалмов; песни избранных есть пред Богом; всяк грех отгоняет, союз в любви содружает, — все приходит, все исполнит, все научает, все показует, душу величит, уста очищает и сердце веселит, столп высок созидает, человека просвещает, чувства отверзает, всякое зло убивает, совершенство показует. Аще кто имеет память и любовь, также боязнь и хвалу Богу в сердце своем, тот не отпадет никогда и не погибнет, а напоследок возрадуется: моление его завсегда перед Богом. Тишина ума есть возвестник мира. Псалмы молят о грядущем, воздают хвалу в настоящем, каются в минувшем, о благих делах радуются, в радости Царство Небесное вспомянуют. Чередуясь в псалмопении, великий Щит Правды взыскуется против дьявольских сил. Светлость истины показует старцам утешение, а юношам украшение, ума совершение, Самого Христа-Бога дело, помогаюшее, дарующее в уста пророческие уставы. Они же, сии псалмы, устами пророческими установлены, тщательно завсегда молиться научают. Богу же есть хвала и честь, величие, благоволение, светлость, премудрость и благодарение, сила и крепость с Господом вкупе.

Богу нашему слава.

Translation:

The singing of psalms beautifies our souls, brings the angels to our help, drives away the darkness, creates holiness, strengthens the mind of man, effaces sin. It is like the grace of saints: augments faith, hope, love. As with sunlight it illuminates, so with water it cleanses; as with fire it scorches, so with holy oil it anoints. It shames the devil; it reveals God; it suppresses carnal desires. It is the holy oil of charity; it is the prize of Joy, an honour destined for the chosen angels; it drives away ferocity; it subdues all rage and it shatters wrath; praise be to God forever! The singing of psalms is like honey. The singing of the chosen is always in the presence of God. It drives away all sin; it strengthens union in love. All things come of it; in it are all things fulfilled;

all things are taught thereby; all things are revealed thereby; it magnifies the soul; it purifies the lips and gladdens the heart; it builds the high pillar; it enlightens man; it turns the senses into the way of the Lord; it destroys all evil; it reveals perfection. Whosoever has within himself memory and love and the fear of God, and praises Him in his heart will never stray nor perish, but in the end will rejoice; his prayer is always in God's presence. Serenity of the mind is the herald of peace. Psalms pray for the future, give praise for the present, repent of the past; they rejoice in good deeds, recalling with joy the Kingdom of Heaven. Alternate singing of the psalms raises the great shield of Truth against satanic power. The light of Truth comforts the old, beautifies the young, perfects the mind; it is the work of Christ the Lord Himself; it brings help and gives the tongue the gift of prophecy. These very psalms, which came from the lips of the prophets of old, carefully teach us always to pray. In the singing of psalms there is glory and honour to God; there is good-will, radiance, wisdom and thankfulness, power and strength in communion with God.

Our God be praised!

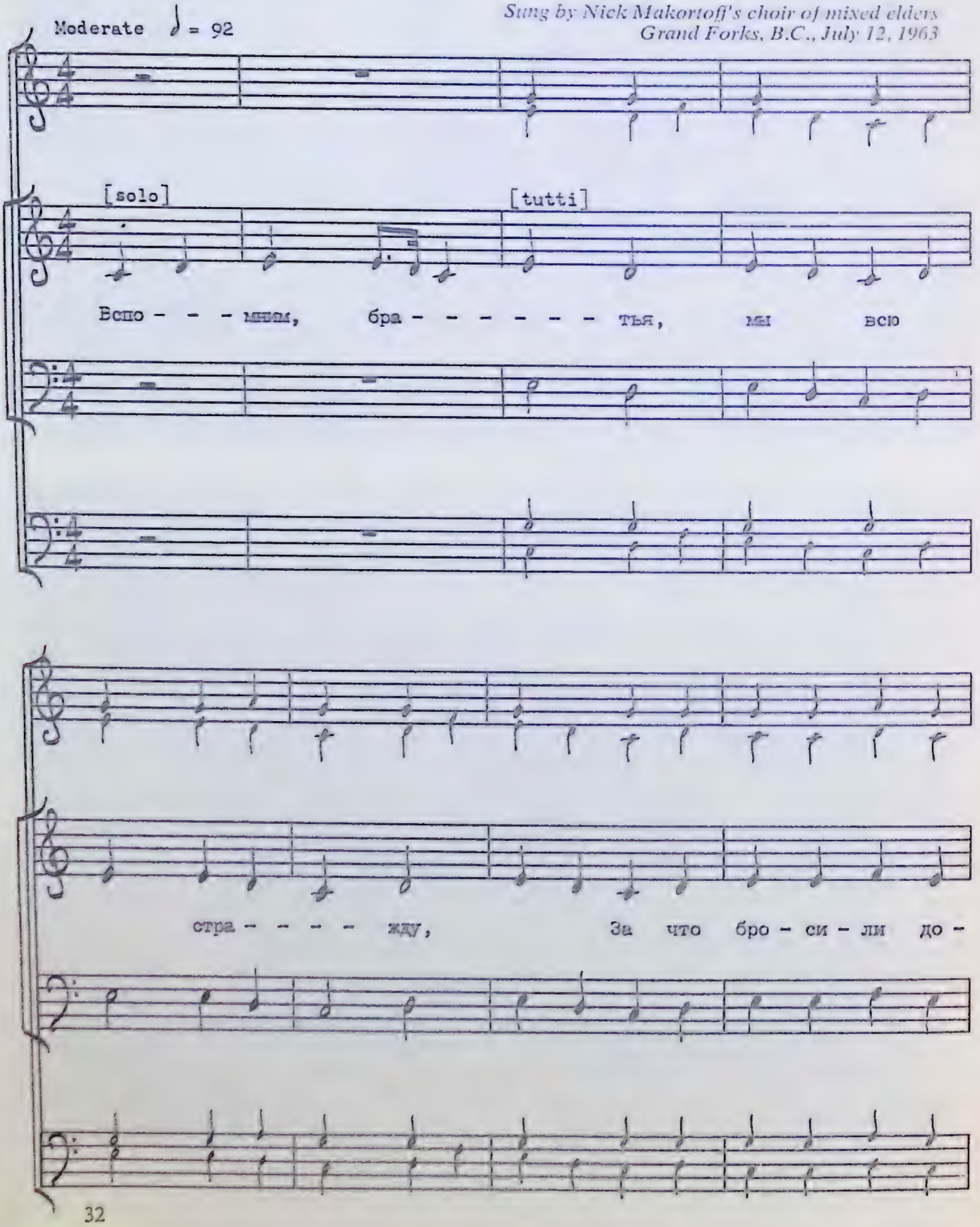
Men and women elders singing an ancient Doukhobor psalm (musical illustration 1)

Let Us Recall, Dear Brethren, Our Heroic Struggle

(Doukhobor)

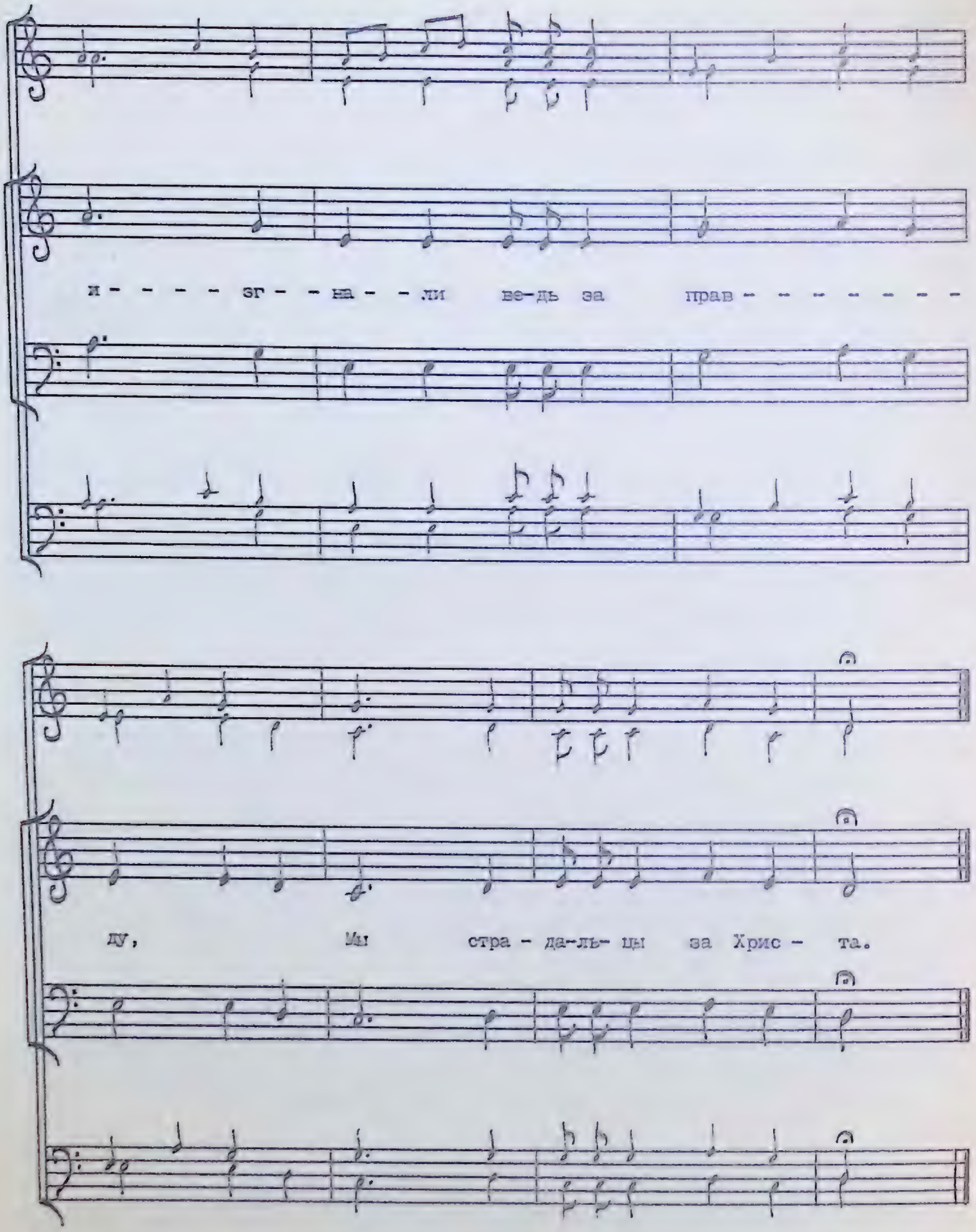
ВСПОМНИМ, БРАТЬЯ, МЫ ВСЮ СТРАЖДУ

Sung by Nick Makortoff's choir of mixed elders
Grand Forks, B.C., July 12, 1963



ма: Нас и – – – – зг – ма – ли ве-дь за прав – – – – –

ду, Мы стра – да-ль-цы за Хрис – та. Нас



1. Вспомним, братья, мы всю стражду,
   За что бросили дома:
   Нас изгнали ведь за правду,
   Мы страдальцы за Христа.

2. Мы познали путь Господний
И всемирную любовь,
И за правду, за свободу
Проливали свою кровь.

3. Наш Христос — душе Спаситель,
Он путь жизни нам открыл,
И Своею крестной смертью
Закон Божий утвердил.

4. И, любовью вдохновляя,
Он велел врагов любить.
Мы оружье побросали,
Чтоб убийцами не быть.

5. „Взявший меч погибнет всякий" —
Миру Он всему сказал.
Кто же слов Его не слушал,
Меч убийства в руки взял.

6. Мы же словом дорожили,
Чтоб убийства нам избечь:
Ружья мы в костер сложили,
Ночью в поле стали жечь.

7. Пламя оружье пожирало,
И клубился дым столбом.
Ружья там, в огне, стреляли,
Издавая звук кругом.

8. Братья, сестры собирались,
Пели Господу мольбу.
Вдруг казаки показались,
Приготовились к бою.

9. Сотня целая казаков
Быстро скачет к нам сюда;
Сотник Прага, как разбойник,
Закричал войскам: „Ура!"

10. Словно буря урагана
Налетела на людей,
Потоптать хотел нас Прага
Копытами лошадей.

11. Сыпались на нас удары,
Только слышно свист плетей.
Кровью все мы обливались,
Становились все тесней.

12. Нас избитыми погнали
Губернатора встречать.
Мы же шапок не снимали
И не стали величать.

13. Все оружие сгорело,
Только в память осталось:
Ружья, шашки, все, что было, —
В одну груду все слилось.

14. И в войсках служить не стали . . .
Кто тогда солдатом был,
Всех их в тюрмах истязали
И сослали всех в Сибирь.

15. А по селам в наказанье
Власти ставили надзор,
И что делали казаки,
Не раскажешь весь позор . . .

16. Мы во кротости, в смиреньи
Положили злу конец,
И живем теперь в моленьи,
Христос — наш Царь, Бог-Отец.

Translation:

1. Brethren, let's recall our struggle,
Why we had to leave our homes:
'Twas for truth we had to suffer;
Pains, for faith in Christ, we bore. } Repeat

2. We recognized our Saviour's pathway,
And perceived His world-wide love;
For the cause of Truth and freedom
We have had to shed our blood. } Repeat

3. Christ, the Saviour of our souls,
Showed a path of life to us;
With His death upon the cross,
The divine law he sanctified. } Repeat

4. With His love, forever inspiring,
He had asked us, foes to love;
So, our weapons we discarded,
Human life, we'd take no more. } Repeat

5. He who lives by the sword shall perish,
To the whole world, Christ proclaimed.
Only those who heeded not him—
Took in hand this murderous blade. } Repeat

6. The words of Christ we valued highly,
Murderous deeds we wished to avoid;
Of the weapons we built a bonfire,
Out in the meadow for all to be seen.

7. The flames kept devouring the weapons.
Columns of smoke rose up towards the sky;
Some loaded guns, pressured by heat, kept discharging.
Making their loud echoes heard far and wide.

8. Brethren and sisters were now gathered here
Singing their prayers to our Father above;
Suddenly a detachment of Cossacks appeared
And prepared to fight us.

9. Fully one hundred of these mounted Cossacks
Speedily raced to our group gathered round;
Their captain, named Praga, like a murderous chieftain
Shouted to his horsemen: "Hurrah!"

10. Then it was as if a whirlwind
Had attacked our people,
As if Praga wished to trample us down
With horses' hooves.

11. Lash after lash, on our backs, they kept coming,
The whistle of the whip resounded and whined;
With blood we were spattered,
But we kept closing our ranks even tighter.

12. Battered and bloody, we were then herded
To face the Governor;
But we did not bare our heads
And did not honour him.

13. All our weapons burned completely;
Only a memory of them remains.
Guns and sabres of all assortments
Became one bulky, leaden mass.

14. We also refused to serve in the army;
Those who were soldiers at that time
Were all jailed and beaten
And exiled to Siberia.

15. In the villages, for punishment,
Groups of Cossacks then were billeted;
And the deeds that some did there
'Tis a shame to even retell.

16. In humility, in meekness,
We put an end to evil;
Now we live in prayer;
Christ is our King, God is our Father.

Florence A. Makortoff, singer of Doukhobor lullaby (musical illustration 3)

A choir of mixed elders from Brilliant, singing an ancient Doukhobor psalm

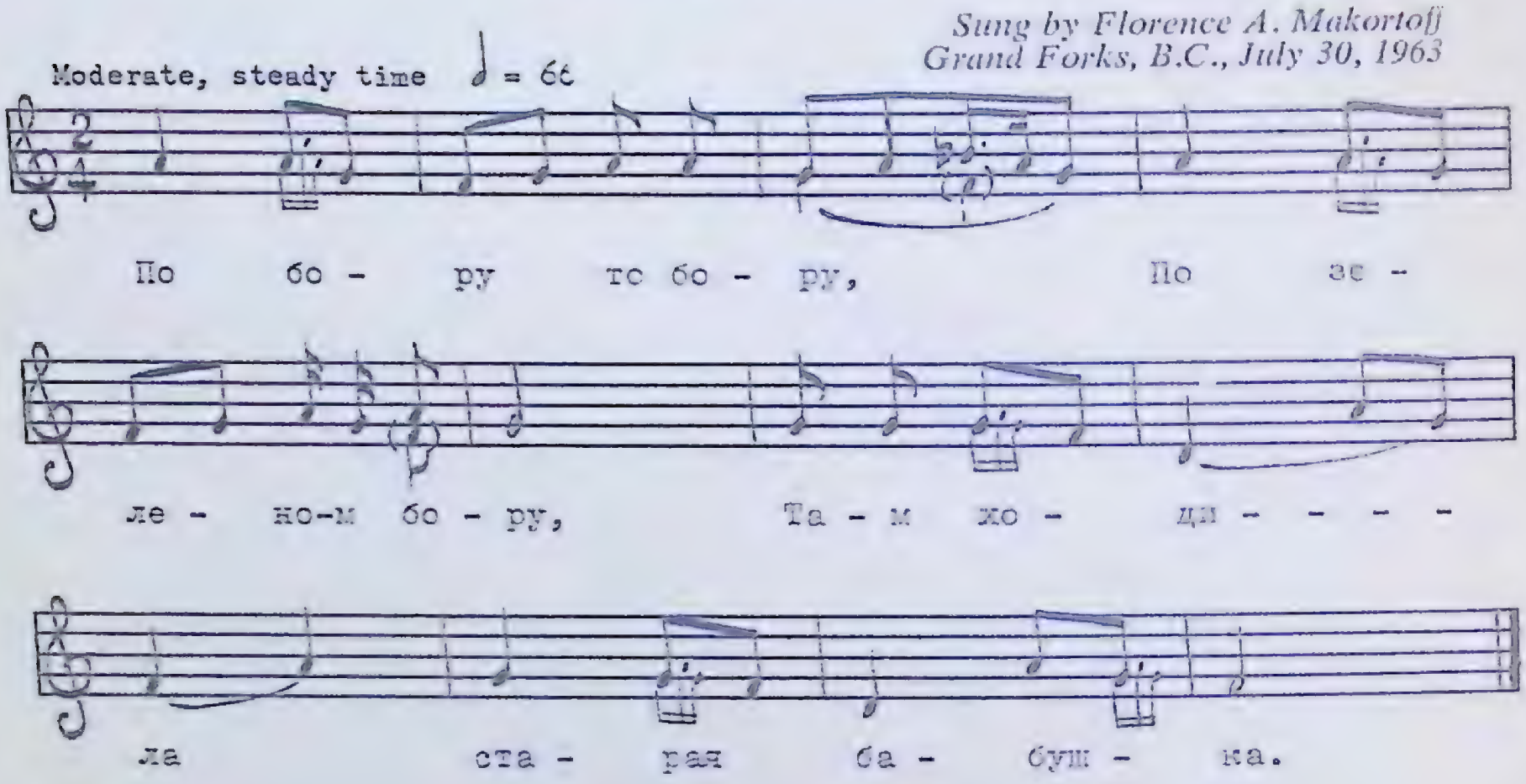
3

In a Pine Forest *(narrative lullaby)*

(Doukhobor)

ПО БОРУ ТО БОРУ

Sung by Florence A. Makortoff
Grand Forks, B.C., July 30, 1963



По бору-то, бору, по зеленом бору,
Там ходила старая бабушка. (2)

Она рвала грибы-ягоды. (2)

Как налетели злые татары-чеченцы, (2)

Связали бабушке руки-ноги, (2)

Привезли бабушку до своего дома, (2)

Дали бабушке три дела-уроки: (2)

Первое дело — глазами утей глядеть; (2)

Другое дело — руками шерсть чесать; (2)

Третье дело — ногами дитя качать. (2)

Она качала и все приговаривала: (2)

„Баю-баюшки, баюшки-баю, баю! (2)

Как по няньке ты мне внученочек, (2)
А по батьке ты мне татареночек.“

Translation:

In a forest, a pine forest, among the green pine trees
An old grandmother was wandering. (*2*)

She was picking mushrooms and berries. (*2*)

Fierce Tartars and Tshetchentsi attacked her. (*2*)

They tied grandma's hands and feet (*2*)

And took her to their lair. (*2*)

They gave grandma three tasks to do: (*2*)

First—to watch the ducks with her eyes; (*2*)

Second—to comb wool with her hands; (*2*)

Third—to rock the baby with her feet. (*2*)

She rocked it and chanted: (*2*)

"Hush-a-bye, hush-a-bye, hush-a-bye. (*2*)

As your granny's dear, you could be my grandson, (*2*)
But as your father's son you are, to me, a little Tartar."

Russian text transcribed by Eli A. Popoff, Grand Forks
Translation by Waldemar Kosmin, Ottawa

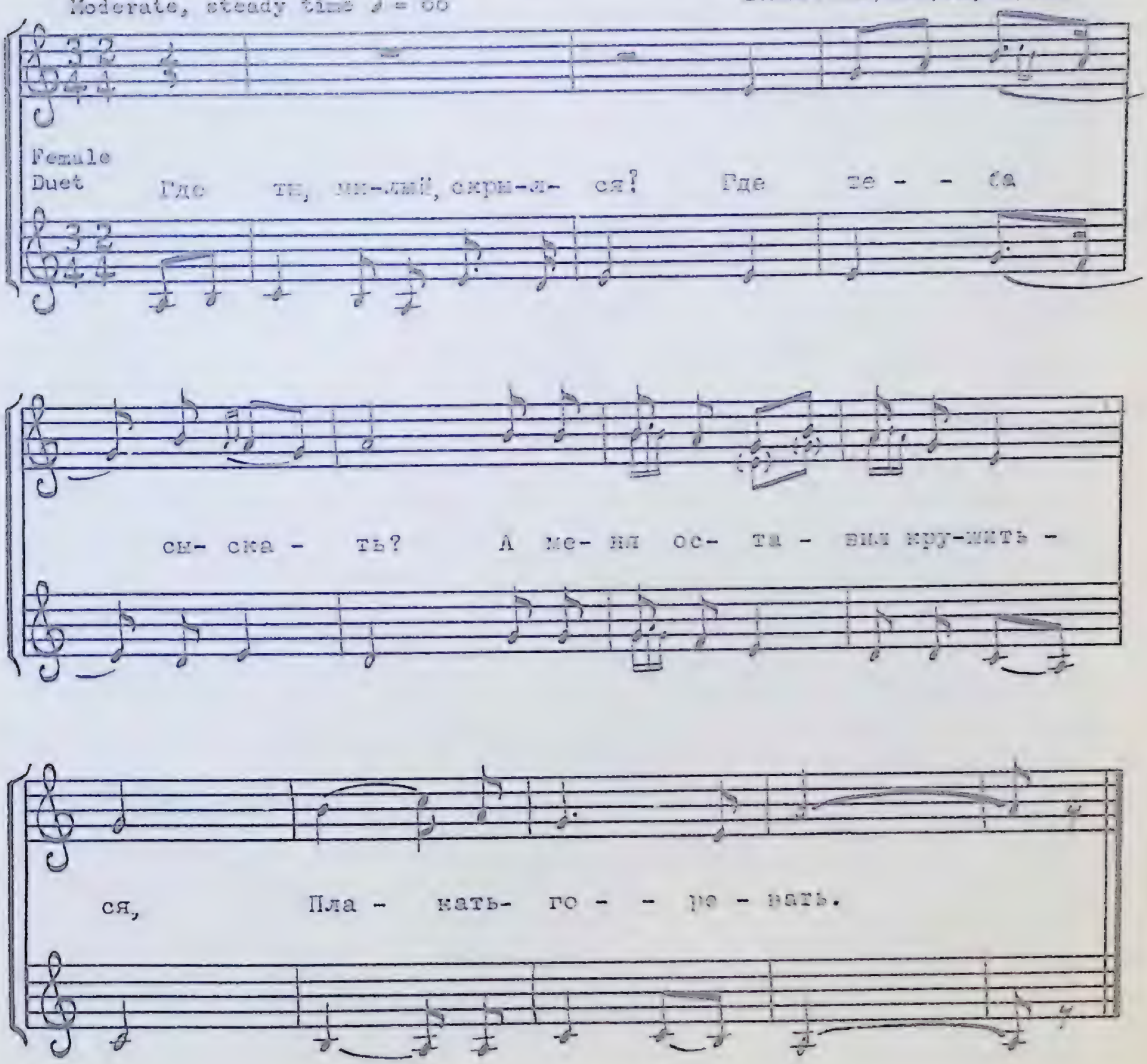
Elizabeth W. Rilkoff and Florence A. Makortoff (musical illustration 4)

4 Where Have You Gone, My Love?

(Doukhobor)

ГДЕ ТЫ, МИЛЫЙ, СКРЫЛСЯ?

Sung by Florence A. Makortoff and Elizabeth W. Rilkoff
Grand Forks, B.C., July 30, 1963



Где ты, милый, скрылся?
Где тебя сыскать?

А меня оставил крушиться, } (2)
Плакать-горевать.

А я выйду на крылечко, } (2)
Гляну на море —

Да плывут по море судны,
Гонят паруса; } (2)

А по суднам гуляет
Раздушенька мой, } (2)

А сюртук рублей триста,
А фуражка пять сот.

Translation:

Where have you gone, my love?
Where should I search for you?

You have left me in grief
To cry and grieve, } (2)

But I will come out onto the porch
And will look at the sea; } (2)

There are boats cruising on the sea
With sails driving them; } (2)

And on a sailboat, walking,
Is my heart's desire. [cheerful one] } (2)

His frock is worth three hundred rubles
And his cap five hundred.

Russian text transcribed by Eli A. Popoff, Grand Forks
Translation by Waldemar Kosmin, Ottawa

Nicholas Markin of Brilliant, singer of *The Black Raven* (musical illustration 5)

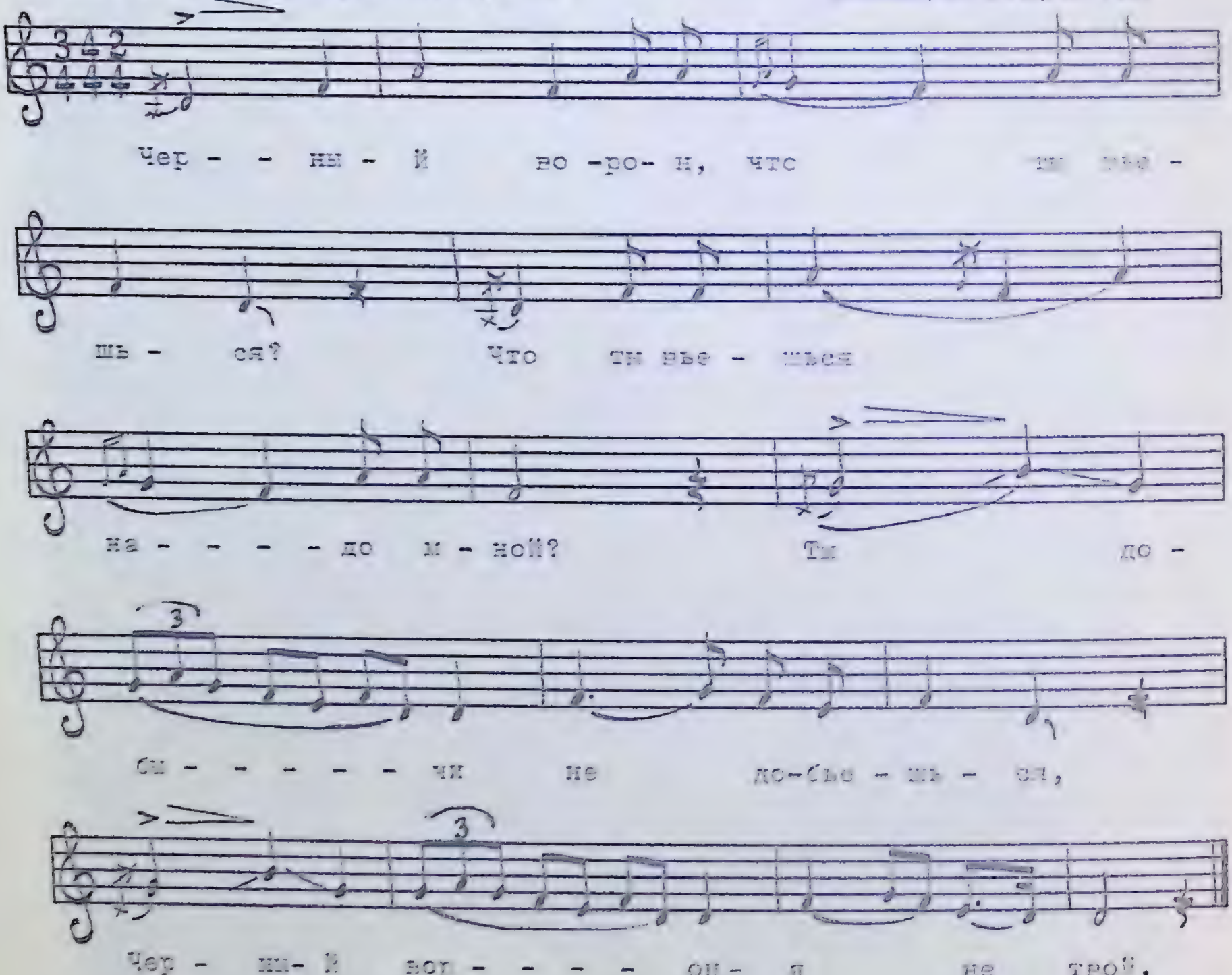
The Black Raven

(Doukhobor)

ЧЕРНЫЙ ВОРОН

Moderately slow, expressive ♩ = 68

Sung by Nicholas Markin
Brilliant, B.C., July 28, 1963



Черный ворон, что ты вьешься?
Что ты вьешься надо мной?

Ты добычи не добьешься,
Черный ворон, — я не твой. } (2)

Белая грудь моя томиться
От жестоких больных ран, } (2)

Алая кровь моя струится,
И мне очень тяжело. } (2)

Перевяжу смертельные раны
Подаренным мне платком, } (2)

Тогда стану я, черный ворон,
С тобою речи говорить. } (2)

Полети ты, черный ворон,
К нам на родину скорей, } (2)

Расскажи-ка, черный ворон,
Отцу с матерей поклон.

Translation:

Black raven, why are you circling.
Why are you circling above me?

You won't find food in me,
Black raven, I am not yours. } (2)

My white chest is suffering
From severe and painful wounds, } (2)

My red blood is streaming,
And my heart is heavy. } (2)

I shall bandage my deadly wounds
With the kerchief presented to me } (2)

Then will I, black raven,
Have conversation with you. } (2)

Fly away, black raven,
To our homeland quickly; } (2)

Please give, black raven,
My respects [love, regards] to my father and mother.

Russian text transcribed by Eli A. Popoff, Grand Forks
Translation by Waldemar Kosmin, Ottawa

MENNONITE

Mennonite groups living in Canada stem from two main sources: 1) Swiss and German Mennonites who came to southern Ontario from their seventeenth and eighteenth century settlements in Pennsylvania, 2) German Mennonites who arrived from Germany and Russia toward the end of the nineteenth century to settle mostly in southern Manitoba. The present research is concerned with descendants of these latter groups who settled on either side of the Red River on territory given them by the Canadian Government as part of its program to open up the West.

Mennonite material gathered during the preliminary ethnic folkmusic survey of 1962 indicated a rich and varied storehouse of music, mostly of religious origin. In addition to the ancient unison chants sung in the Orthodox Churches, there are the harmonized hymns of reform groups sung both in German and English, and a particularly interesting group of gospel hymns called 'kernlieder'—the 'kernel,' so to speak, of the gospel truths. These are actually American gospel songs which, during the past 200 years, found their way to Mennonite groups in Europe, where they were translated into German and have now been brought back to the New World by emigrating Mennonites to be retranslated into English!

During the preliminary survey I was told by several urban informants that these various types of hymns comprised the total musical and literary heritage of Mennonite culture. However, closer acquaintance with rural cultures brought to light some extraordinary secular material of German and Flemish folk origin. Since the Manitoba Mennonites of the Winnipeg area are themselves engaged in a program to gather traditional religious materials for publication, I thought it more fruitful to concentrate on folk materials of secular origin which might otherwise be lost.

With the assistance of Henry G. Ens, a teacher at the Mennonite Collegiate Institute in Gretna, Manitoba, I recorded over forty Mennonite folksongs and nursery rhymes from informants living in Homewood, Gretna, and Neubergthal, a tiny settlement of a few houses set among a grove of trees a few miles from Gretna. It was in Neubergthal I recorded the most interesting material from Mennonite farmer Andrew Hamm, a lively third-generation informant, 65 years old (*see* frontis. and p. 51), who sings both in German and in the everyday Mennonite dialect called 'Low German.' Since 'Low German' is now purely an oral dialect with no tradition of writing, the following pronunciation key will be indispensable for the correct pronunciation of the texts in Musical Illustrations 6 and 7. Illustrations 8, 9, and 10 are in regular German.

Pronunciation Key for Mennonite 'Low German' Dialect

ah	like 'a' in all
ä	like 'a' in make
ee	like 'a' in fame
e	like 'ee' above, but shorter
ai	like 'i' in pine
ei	like 'i' in kite
ieh	like 'ie' in believe
oa	like 'o' in fore
oh	like 'o' in zone
o	like 'o' in not (after two consonants)
eu and äu	like 'oy' in boy
ü	like French 'u' in tu
j	like 'y' in young
zh	like 's' in measure
w	like 'v' in vote
au	like 'ow' in cow
s	before 't' and 'p' like 'sh' in shall (stock = 'shtock')

MUSICAL ILLUSTRATIONS

(6) *The Farmer and the Preacher*
Mode on C (melody transposed to G). Range (in C): g - C - g. First note: g. Final note: C.

This amusing Mennonite folksong is actually an anti-clerical allegory with a domestic setting, the farmer and his wife representing the simple bucolic bliss of the Mennonite way of life, and the preacher the Church of Rome. The song probably dates from an early period when the Church made several attempts to bring the dissenting Mennonites back into the fold. The farmer's words in verse 5 give the Mennonite reply. This is typically a Mennonite song in the 'Low German' dialect. No other culture could have produced it.

(7) *Topsy-Turvy World*
Mode on C (melody transposed to G). Range (in C): d - C - a. First note: g. Final note: C.

Knowing of the moral strictures that inform Mennonite culture, I assumed that Mennonites would be a serious, even dour, people. Such is not the case, at least as far as the rural Mennonites I met in southern Manitoba are concerned. Andrew Hamm is one of the liveliest and most witty informants I have met anywhere. This nonsense ditty, sung again in the 'Low German' dialect, reveals the zany sense of humour the Mennonites have developed, possibly as a compensation for the strict moral code their official culture imposes. At any rate, I found enough of these 'Low German' dialect folksongs to warrant classing them as a distinct Mennonite genre.

(8) *Maiden, I Will Ask You a Riddle*
Mode on C (melody transposed to D). Range (in C): g - C - C - d. First note: g. Final note: C.

Andrew Hamm learned this German folksong from his grandfather who had spent some time in the Danzig area of Germany before coming

to Canada in 1892; he originally came from a Mennonite settlement in Russia. Compare this German love-riddle song with familiar analogues in English folksong.

(9) *A Farmer Tried To Force Me*

Mode on C (melody transposed to D). Range (in C): g - C - a. First note: g. Final note: C.

Immigrant ballads telling of the loneliness of separated lovers are common in English-Canadian folksong and are now beginning to appear in the National Museum's collections from other ethnic sources as well (*see also* the similar Ukrainian example in Illustration 16).

(10) *Wearily a Wanderer Returns*

Mode on C (melody transposed to G). Range (in C): g - C - a. First note: g. Final note: C.

This German *wanderlied* has one of the most beautiful melodies I have collected anywhere. It is one of those rare 'perfect' tunes—a series of exquisitely balanced musical phrases creating, within a time-span of half a minute or so, a complete and ineffable musical experience. All its characteristics—the air of measured passion, the striving upward in a series of heightened climaxes, the clinging nostalgia in the repetition of the last phrase—all these place it unmistakably in the Teutonic musical tradition. In fact, it could be taken just as it is for the theme of one of Beethoven's slow movements.

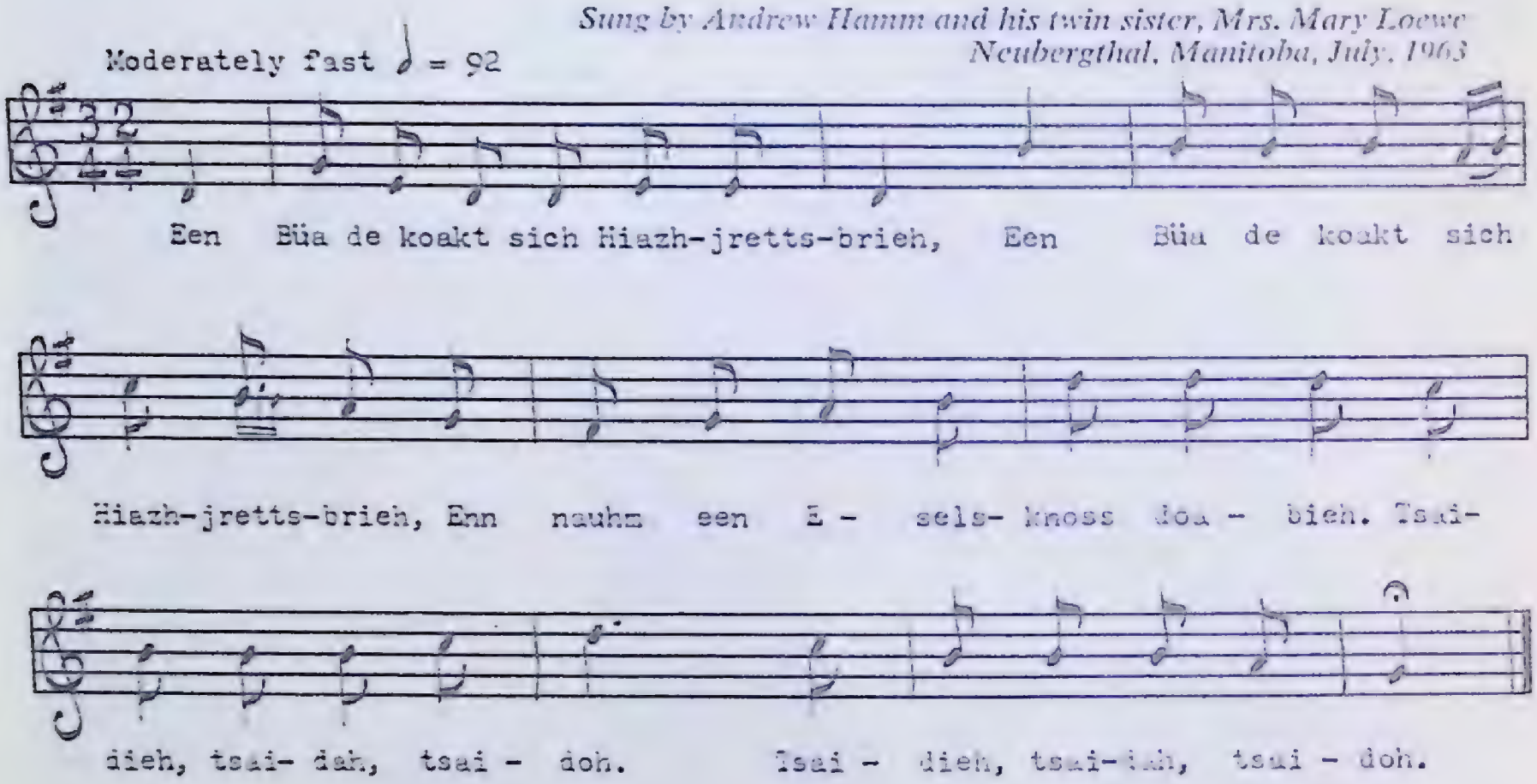
Andrew Hamm, Mennonite informant from Neubergthal, southern Manitoba (*see* musical illustrations 6 to 10)

6 The Farmer and the Preacher

(The Peasant and the Pope, Mennonite folksong)

DE BÜA ENN DE PREDJA(POPE)

Sung by Andrew Hamm and his twin sister, Mrs. Mary Loewe
Neubergthal, Manitoba, July, 1963



1. Een Büa de koakt sich Hiazhjrettsbrieh, (*2*)
   Enn nauhm een Eselsknoss doabieh.
   Tsai-dieh, tsai-dah, tsai-doh. (*2*)

2. Enn aus de Büa donn saut enn fraut (*2*)
   Donn klaupahd enn de Kohmah waut.

3. De Früh, de säd: "Daut deed de Wind, (*2*)
   De klaupahd met dem Schlätelrintj."

4. Enn aus de Büa enni Kohmah kaum (*2*)
   Donn stund de Pope enn glotzt ahm aun.

5. "Pope, Pope, waut west enn miehnem Hüs? (*2*)
   Etj krüp je nich enn dien Kahlüs."

6. Donn jreep de Büa den Bassim stock (*2*)
   Enn hoald dem Pope eent äw'rem Kopp.

7. De Pope, de jintj äw'ri Hatj enn Stahp. (*2*)
   Nü seet wo hee jitjlinjat haft!

Translation:

1. A peasant cooked some millet pap. (*2*)
   And added the leg of an ass.
   Tsigh-dee, tsigh-dah, tsigh-doh. (*2*)

2. And as the peasant greedily ate (*2*)
   He heard a rattling noise in the chamber.

3. The wife, she said: "The wind does that. (*2*)
   It makes a noise with the padlock ring."

4. And as the peasant entered the chamber (*2*)
   There stood the Pope [preacher], and he glared at him.

5. "Pope, Pope, what is your business in my house? (*2*)
   I never crawl into your den."

6. The peasant then grabbed the broomstick (*2*)
   And whacked the preacher over the head.

7. The Pope fled over hedge and field. (*2*)
   Now see what good his ringing [efforts] did!

Note: In the old Orthodox Church, Mennonites often used the word 'Pope' when 'priest' or 'preacher' was actually meant.

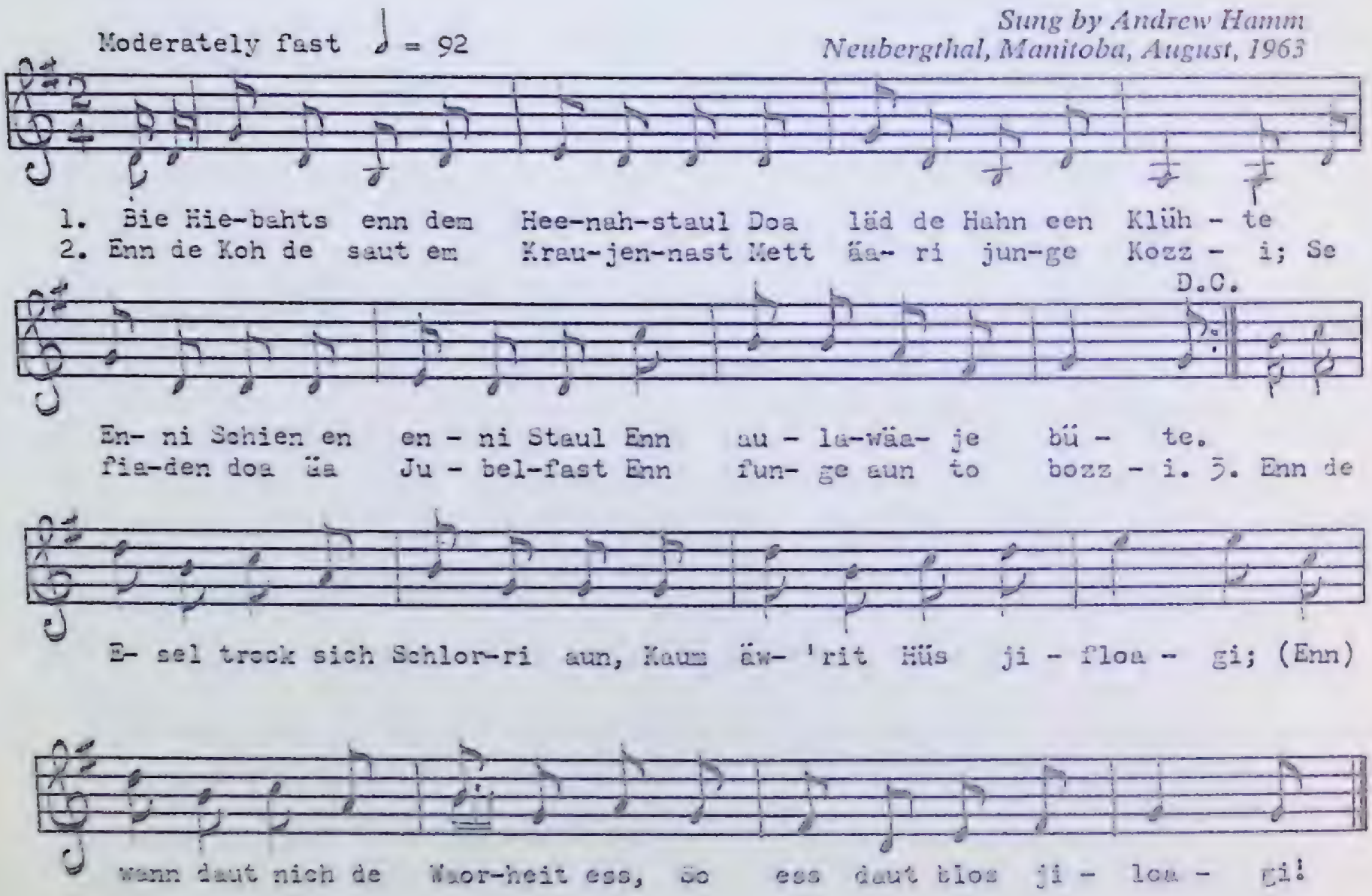
Texts prepared by Henry G. Ens, Gretna, Manitoba

7

Topsy-Turvy World

(Mennonite folksong)

VEDREIHDE WELT



1. Bie Hiebahts enn dem Heenahstaul
   Doa läd de Hahn een Klühte
   Enni Schien en enni Staul
   Enn aulawäaje büte.

2. Enn de Koh de saut em Kraujennast
   Mett äari junge Kozzi;
   Se fiaden doa äa Jubelfast
   Enn funge aun to bozzi.

3. Enn de Esel trock sich Schlorri aun,
   Kaum äw'rit Hüs jifloagi;
   Wann daut nich de Woarheit ess
   So ess daut blos jiloagi!

Translation:

1. At Hiebert's in the chicken-barn
   A chicken laid a lump of earth
   In the granary and in the barn
   And all over outside.

2. And the cow sat in the crow's nest
   With her young goats;
   They celebrated their Jubilee
   And started to buzz.

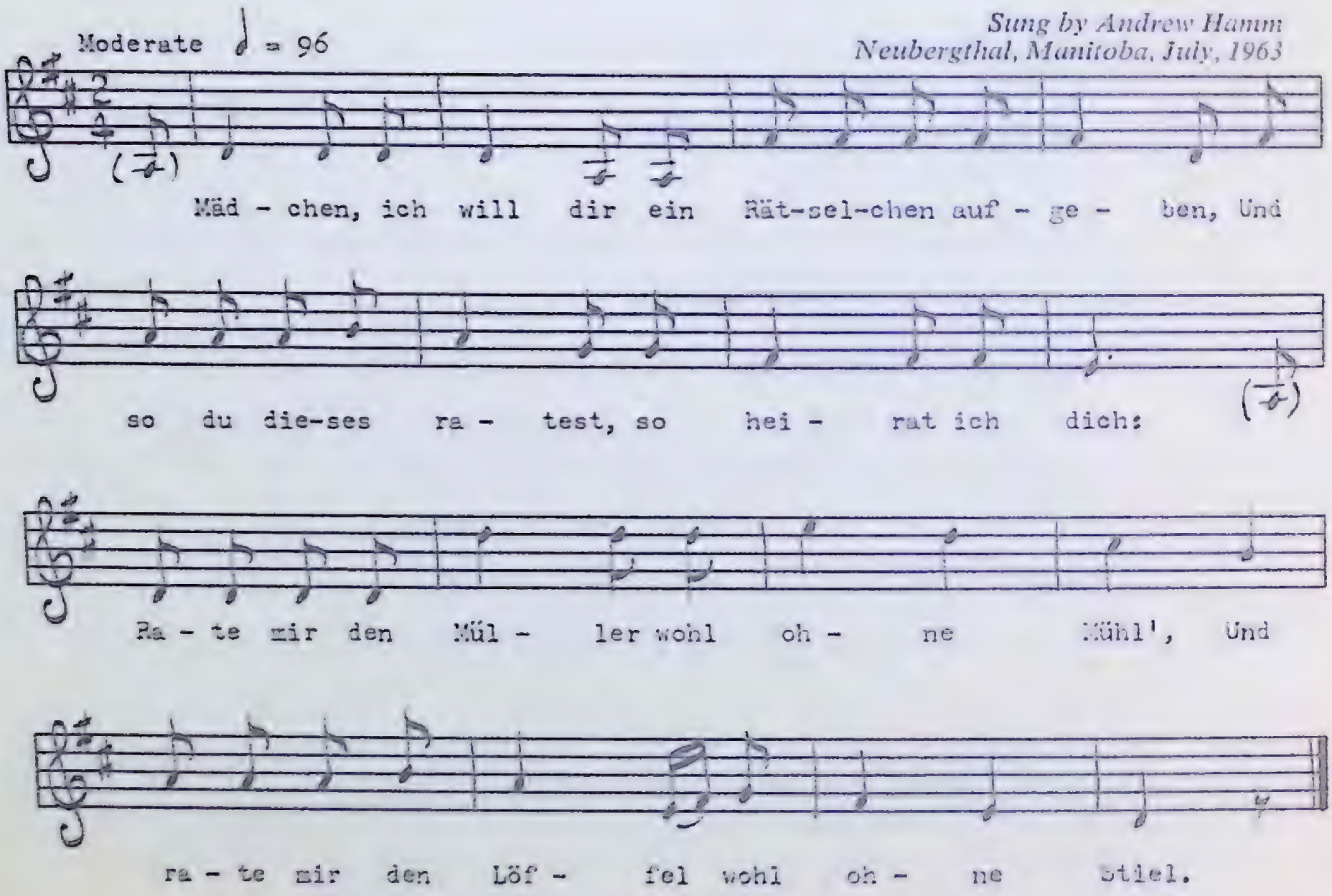
3. And the donkey donned a pair of pantaloons,
   Came flying over the house-top;
   If this should not be the truth
   Then it simply is a lie!

Texts prepared by Henry G. Ens, Gretna, Manitoba

8 Maiden, I Will Ask You a Riddle

(Mennonite German folksong)

MÄDCHEN, ICH WILL DIR EIN RÄTSELCHEN AUFGEBEN



1. Mädchen, ich will dir ein Rätselchen aufgeben,
   Und so du dieses ratest, so heirat ich dich:
   Rate mir den Müller wohl ohne Mühl',
   Und rate mir den Löffel wohl ohne Stiel.

2. Und wenn's mir der Herr nicht ganz übel will abnehmen,
   So will ich ihm sagen den rechten wahren Grund:
   Der abgebrannte Müller ist ohne Mühl',
   Der abgebroch'ne Löffel ist ohne Stiel.

3. Mädchen, ich will dir ein Rätselchen aufgeben,
   Und so du dieses ratest, so heirat ich dich:
   Rate mir die Scheune wohl ohne Mäus',
   Und rate mir den Bettler wohl ohne Läus'.

4. Und wenn's mir der Herr nicht übel will abnehmen,
So will ich ihm sagen den rechten wahren Grund:
Die abgebrannte Scheune ist ohne Mäus',
Der abgestorb'ne Bettler ist ohne Läus'.

5. Mädchen, ich will dir ein Rätselchen aufgeben,
Und so du dieses ratest, so heirat ich dich:
Rate mir den König wohl ohne Land,
Und rate mir das Wasser wohl ohne Sand.

6. Und wenn's mir der Herr nicht ganz übel will abnehmen,
So will ich ihm sagen den rechten wahren Grund:
Der König auf dem Bilde ist ohne Land,
Das Wasser in den Augen ist ohne Sand.

7. Mädchen, ich will dir ein Rätselchen aufgeben,
Und so du dieses ratest, so heirat ich dich:
Rate mir den König wohl ohne Land,
Und rate mir das Wasser whol ohne Sand.

8. Und wenn's mir der Herr nicht ganz übel will abnehmen,
So will ich ihm sagen den rechten wahren Grund:
Der Mastbaum auf dem Schiffe is ohne Laub,
Die Wege in dem Wasser sind ohne Staub.

Translation:

1. Maiden, I will ask you a riddle,
And if you can answer it I shall marry you:
Tell me what miller is without a mill,
And tell me what spoon is without a handle.

2. If my lord will not be offended
Then I shall give to him a right and truthful clue:
The miller who burned down is minus a mill,
The spoon that is broken is without a handle.

3. Maiden, I will ask you a riddle,
And if you can answer it I shall marry you:
Tell me what barn is without mice,
And name me a beggar who has no lice.

4. If my lord will not be offended
Then I shall give to him a right and truthful clue:
The barn that's burned down is without mice,
And the beggar who has died is without lice.

5. Maiden, I will ask you a riddle,
And if you can answer it I shall marry you:
Tell me the king who has no land,
And tell me what (body of) water has no sand.

6. If my lord will not be offended
Then I shall give to him a right and truthful clue:
The king on the picture, he has no land,
The water in the eyes has no sand.

7. Maiden, I will ask you a riddle,
And if you can answer it I shall marry you:
Tell me what tree has no leaves,
And tell me what roads have no dust.

8. If my lord will not be offended
Then I shall give to him a right and truthful clue:
The mast of a ship has no leaves,
The roads in the ocean have no dust.

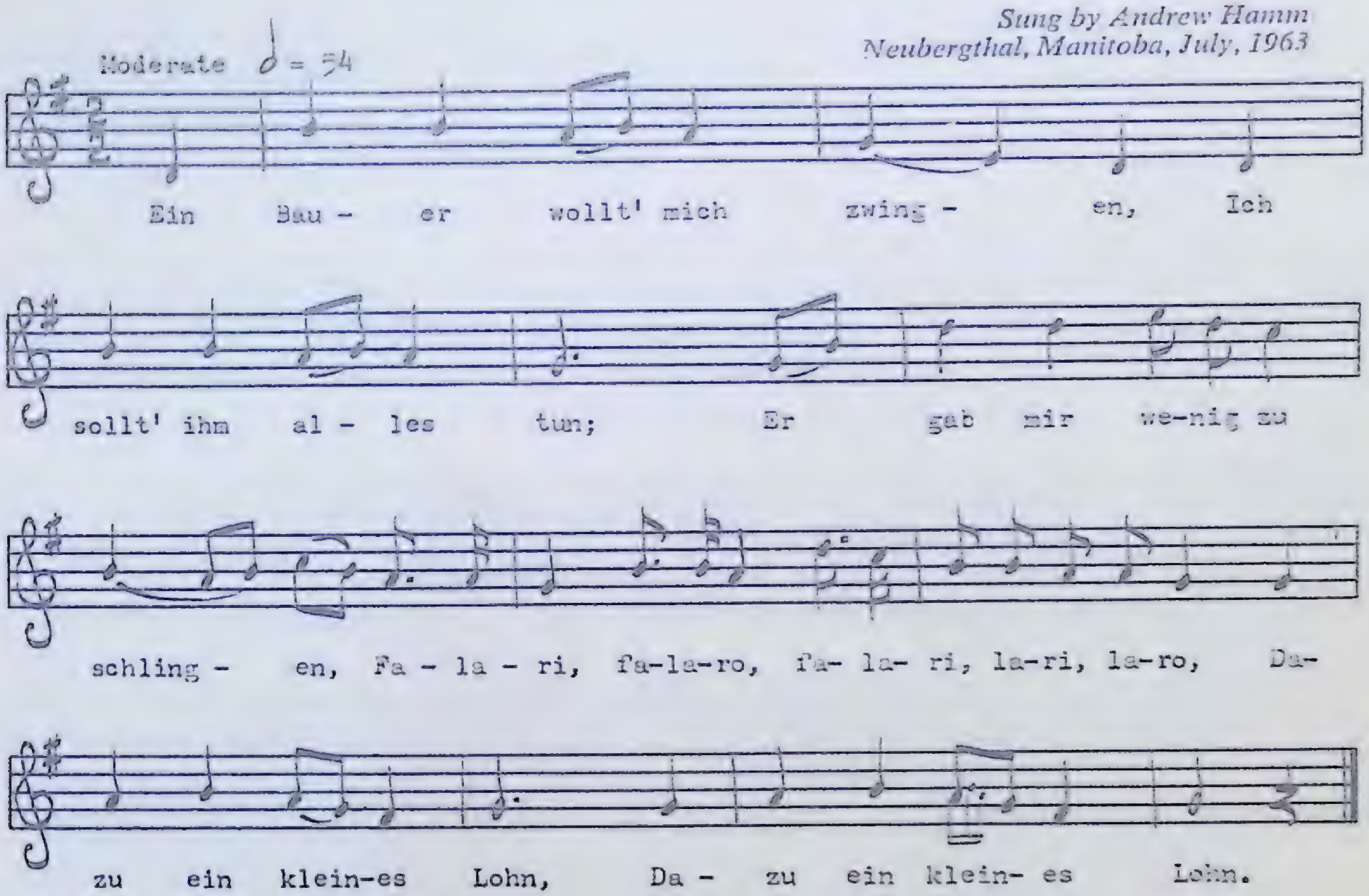
Texts prepared by Henry G. Ens, Gretna, Manitoba

9 A Farmer Tried To Force Me

(Mennonite German folksong)

EIN BAUER WOLLT' MICH ZWINGEN

Sung by Andrew Hamm
Neubergthal, Manitoba, July, 1963



1. Ein Bauer wollt' mich zwingen,
   Ich sollt' ihm alles tun;
   Er gab mir wenig zu schlingen,
   Fa-la-ri, fa-la-ro, fa-la-ri, la-ri, la-ro,
   Dazu ein kleines Lohn. (*2*)

2. In Amerika dienet mein Mädchen,
   In Amerika dienet sie;
   Sie schickt mir abends und morgens
   Ein Kränzlein oder ein Brief. (*2*)

3. In dem Brief da stand geschrieben
   Wie ich mich verhalten soll:
   Ich soll mein fein's Lieb lieben,
   Und keine andere nicht. (*2*)

4. Ach Schatz, ach Schatz, ach Schätzchen.
So warte noch ein Jahr
Bis dass der Baum trägt Kirschen.
Dann werden wir beide ein Paar. (*2*)

5. Und trägt er keine Kirschen,
So blüht er rosenrot.
Dann kann uns niemand mehr scheiden
Als nur der bittere Tod. (*2*)

Translation:

1. A farmer tried to force me
To do everything for him:
He gave me little to eat.
Fa-la-ri, fa-la-ro, fa-la-ri, la-ri, la-ro,
As well as low wages. (*2*)

2. My sweetheart works (serves) in America,
In America she works:
She sends me every evening and morning
A little wreath or a letter. (*2*)

3. In the letter there is written
How I must behave:
I must love my dear sweetheart,
And no other one. (*2*)

4. Oh my dear, oh my dear, oh sweet little dear,
Just wait another year
Until the cherry tree bears fruit.
Then we shall be married. (*2*)

5. And if it bears no cherries,
But blossoms red as roses,
Then no one can ever separate us
Except bitter death. (*2*)

Texts prepared by Henry G. Ens, Gretna, Manitoba

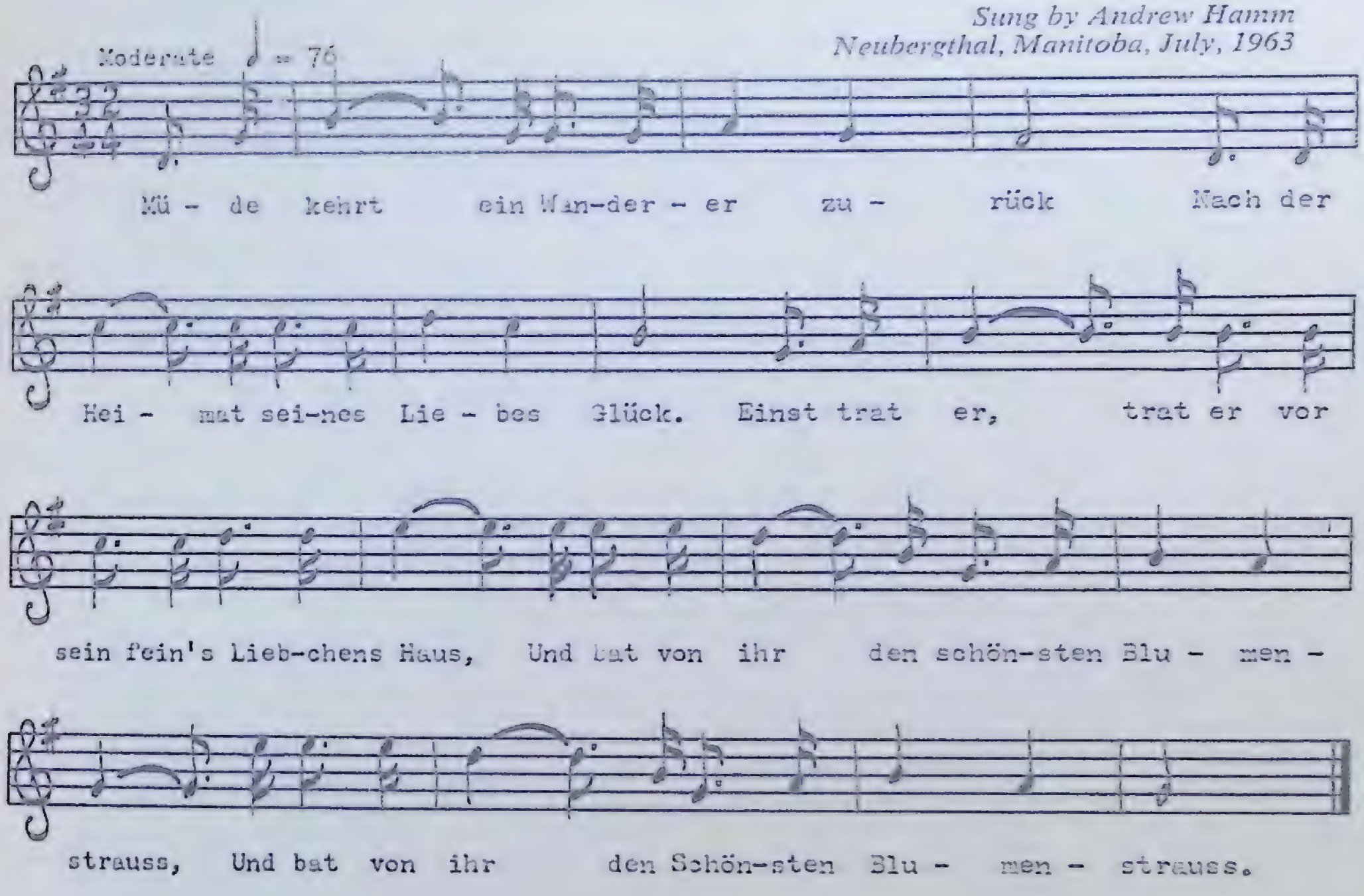
10

Wearily a Wanderer Returns

(Mennonite German folksong)

MÜDE KEHRT EIN WANDERER ZURÜCK

Sung by Andrew Hamm
Neubergthal, Manitoba, July, 1963



1. Müde kehrt ein Wanderer zurück
Nach der Heimat seines Liebes Glück.
Einst trat er, trat er vor sein fein's Liebchens Haus,
Und bat von ihr den schönsten Blumenstrauss. (*2*)

2. Die schöne Gärtnersfrau so zart und bleich,
Sie ging mit ihm ins Blumenbeet sogleich;
Und bei jeder Rose die ihr Finger bricht,
Rollen Tränen ihr vom Angesicht. (*2*)

3. "Warum weinst du schöne Gärtnersfrau?
Weinst du um der Veilchen Dunkelblau?
Oder weinst du dass dein Finger Rosen bricht?"
"Nein, um die Blümlein allein wein' ich nicht. (*2*)

4. Um den Liebsten wein' ich nur allein,
Der gegangen in die Welt hinein,
Der sein'm Liebchen, Liebchen Treu versprochen hat,
Und die Treu hernach gebrochen hat." (2)

Translation:

1. Wearily a wanderer returns
To the home of the one he loves.
He came up to the house of his darling loved one
And asked her for the finest wreath of flowers. (2)

2. The pretty gardener's wife, so delicate and pale,
Immediately went with him into the flower bed;
And every time a rose pricked her finger
The tears rolled down her face. (2)

3. "Why are you weeping, pretty gardener's wife?
Are you weeping for the dark blue violets?
Or are you weeping for the roses which prick your finger?"
"No, I am not weeping for the flowers alone. (2)

4. I am weeping only for my loved one,
He who has gone into the wide world,
He who has promised to be true to his dear loved one,
And has broken that promise." (2)

Texts prepared by Henry G. Ens, Gretna, Manitoba

HUNGARIAN

Preliminary Hungarian research has been conducted in three areas in Saskatchewan about 100 miles east of Regina—Stockholm, Esterhazy, and Kipling. The latter town is near Bekevar, the Hungarian farming community first settled several generations ago. The materials uncovered so far indicate a rich field for future research, research that may contribute immensely to comparative folkmusic studies involving material gathered at different periods in both Hungary and Canada. Many of the Hungarian people still living in Saskatchewan, for example, arrived well before Bartok and Kodaly began their folkmusic researches in Hungary.

I was assisted in these short preliminary researches by Mrs. Maria Trebuss of Regina, who provided texts and translations of much of the material recorded, about thirty-five songs in all.

MUSICAL ILLUSTRATIONS

(11) *The Grape Leaves Are Lacy*

Mode on C (melody transposed to D). Range (in C): b - C - C - d. First note: g. Final note: C.

This old love song is in the *csardas* dance rhythm, recognized by the characteristic dotted rhythmic motif, the so-called 'Hungarian snap.' The song is a favourite in eastern Hungary. Melody notes in brackets apply to verse 2.

Benjamin Szakacs (*see* photo, page 67) was born in 1895 and came with his parents in 1904 to settle in the Bekevar community. He has composed a poem (a favourite Hungarian hobby) containing much historical background on the Bekevar settlement.

(12) *How I Wish I Were a Morning Star*

Mode on D with missing sixth. Range: D - D - f. First note: high D. Final note: low D.

This is another old love song in the popular *csardas* rhythm. Notice how the musical phrase of line 1 is repeated in line 2 at a different pitch, a characteristic Hungarian device (*see also* Musical Illustrations 11, 13, and 14). Melody notes in brackets apply to verse 2.

Steve Toth (*see* photo, page 68) was twelve years old when he came with his parents in 1898 to settle in Kipling. The Toth family is from Karczag, Bihar county, Hungary. Mrs. Toth (maiden name: Juliana

Toth) was a year old when she came to Canada with her parents in 1902 from Petri, in Szabolcs county, to settle near Kipling.

(13) *Once I Had Two Oxen*

Mode on D with variably pitched sixth and seventh tones. Range: D - D - g. First note: a. Final note: high D.

Though in the more 'literary' genre typical of songs with continuous text and non-repetitive melody, this old complaint is obviously of folk origin. The melodic line is usually more florid in this type of song.

William Szakacs (*see* photo, page 71) was five when he came in 1904 with his family from Botrágy in Bereg county, Hungary, to settle in the Bekevar community.

(14) *Hey Neighbour!*

Mode on C. Range: C - C - e. First note: low C. Final note: low C.

This amusing herdsman's ditty originated in the plains region of Hungary. Notice the irregular third line lengthened by two beats. Though it comes from old tradition, the song was brought to Canada by Mrs. Varga (*see* photo, page 74) who came as a recent refugee to live in Kipling with her son, who himself arrived from Hungary only in 1947. Mrs. Varga was born in 1895.

(15) *The Morning Star Is Glittering* (drinking song)

Mode on D with missing sixth. Range: D - D - e. First note: high D. Final note: low D.

The origin of this drinking song is not known, but the singer learned it from his parents who brought him to Canada in 1896 from Zombor, Bács-Bodrog county, in southern Hungary. Steve Barilla, born in 1884, was an accomplished fiddler in his younger days and much in demand at weddings and parties in Hungarian and other folk communities in eastern Saskatchewan.

The song again has the tempo of a slow *csardas dance*, at least for the first part of it. The fast ending is typical of the complex folk syncopations which Bela Bartok incorporated into so much of his piano and string quartet writing.

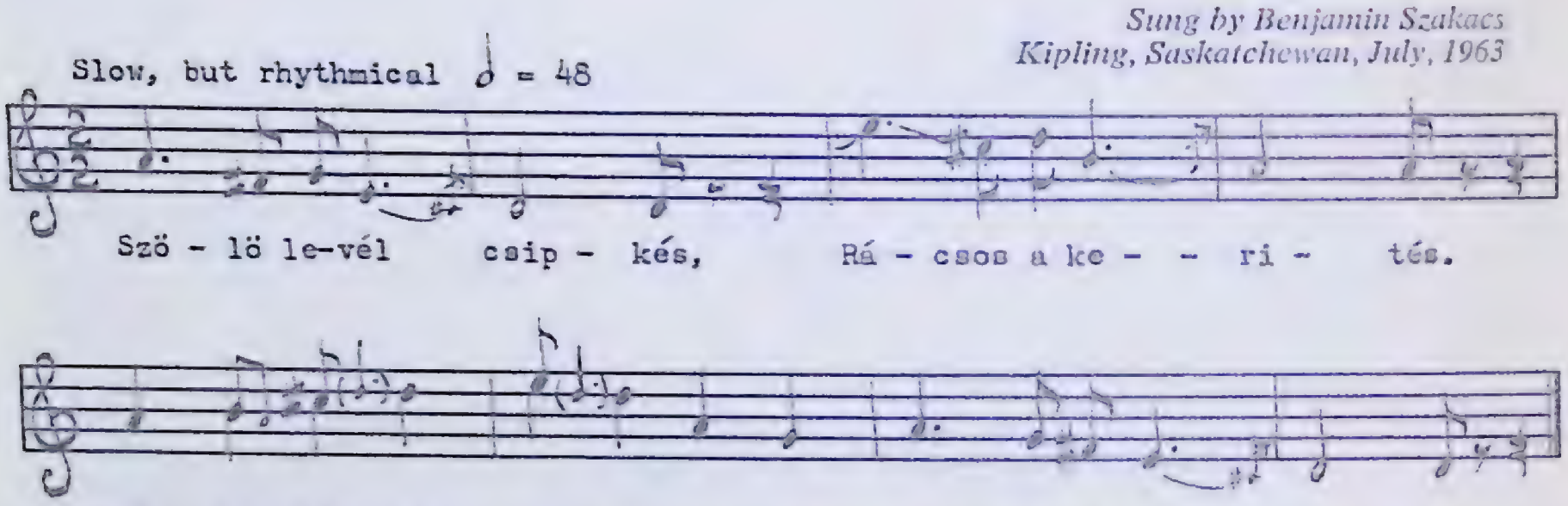
Mrs. Elizabeth Gall, Hungarian informant near Kipling, Saskatchewan

11 The Grape Leaves Are Lacy

(Hungarian)

SZÖLÖ LEVÉL CSIPKÉS

Sung by Benjamin Szakacs
Kipling, Saskatchewan, July, 1963



1. Szölö levél csipkés,
   Rácsos a kerités.
   Szép kislány az én galambom,
   Gyönyörü teremtés.

2. Szép a szeme néki,
   Jó a csókja néki,
   Elviszem az ölelésem
   A páros csókom néki.

Translation:

1. The grape leaves are lacy,
   The fence is made of pickets.
   My dove is a lovely girl,
   A beautiful creature.

2. Her eyes are beautiful,
   Her kisses wonderful,
   I will take all my embraces
   And my kisses to her.

Texts prepared by Maria Trebuss, Regina

Benjamin Szakacs, Hungarian informant from Kipling, Saskatchewan

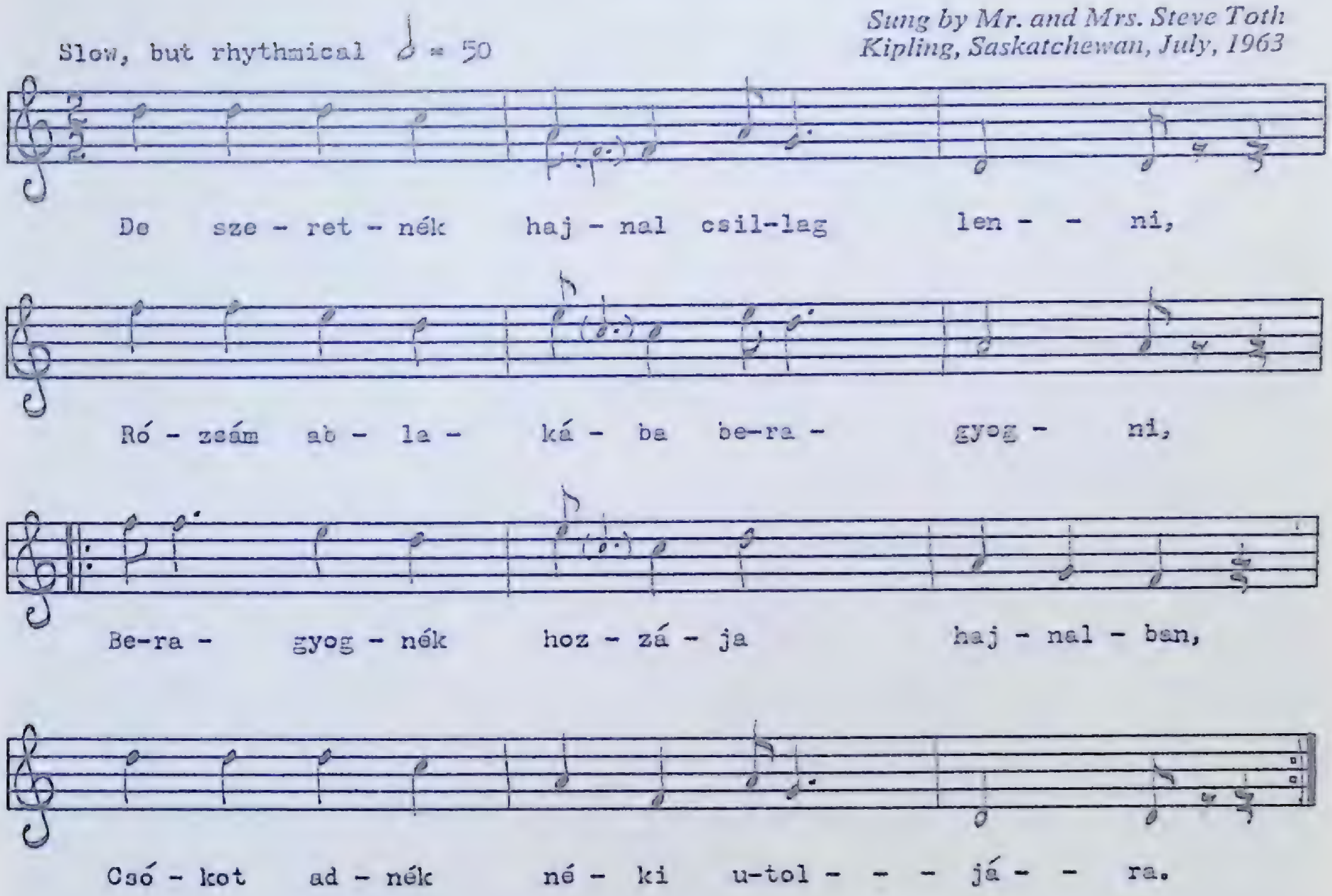
Steve Toth, Hungarian informant from Kipling, Saskatchewan

12 How I Wish I Were a Morning Star

(Hungarian)

DE SZERETNÉK HAJNAL CSILLAG LENNI

Sung by Mr. and Mrs. Steve Toth
Kipling, Saskatchewan, July, 1963



1. De szeretnék hajnal csillag lenni,
   Rózsám ablakába beragyogni,
   Beragyognék hozzája hajnalban,
   Csókot adnék néki utoljára. } (2)

2. Szánom bánom amit cselekedtem,
   Egy legénnyel szerelembe estem,
   Szerelembe nem estem, csak szóba,
   Sajnálom, de nem tehetek róla. } (2)

Translation:

1. How I wish I were a morning star
   Shining on my true love's window,
   Through the window I would shine on her at dawn
   So I could kiss her for the last time. } (2)

2. Truly, I deeply regret what I have done,
I have fallen in love with a young man(girl).
It was not really love, only idle talk,
I am sorry, but it was not my fault. } (2)

Texts prepared by Maria Trebuss, Regina

William Szakacs, Hungarian informant from Kipling, Saskatchewan

13

Once I Had Two Oxen

(Hungarian)

VOLT NEKEM KÉT ÖKRÖM

Moderate, freely expressive ♩ = 96

Sung by William Szakacs
Kipling, Saskatchewan, July, 1963

Volt nekem két ökröm, két szép villás szarvu,
Cimeres két ökröm fehér mint a hattyu.
Csellöcsákó, Bimbó az ekét tartotta,
Dalolt a pacsirta amikor szántottam.
Egyszer csak azt mondják, "ki ad többet érte",
Adóba a törvény elkótyavetyélte.
Hiába dalolsz már mezei pacsirta,
Szegény ember sorsát boldog Isten birja.

Translation:

Once I had two oxen with lovely long horns,
Two registered oxen as white as swans.
Csellocsako and Bimbo pulled the large plough for me,
And the meadow-lark sang as I ploughed.
But one day the men shouted, "Who will give more for them?"
And for taxes the authorities took away my oxen.
No use singing now, my little meadow-lark,
For only the good Lord knows of poor men's miseries.

Texts prepared by Maria Trebuss, Regina

Mrs. Steve Varga, Hungarian informant from Kipling, Saskatchewan

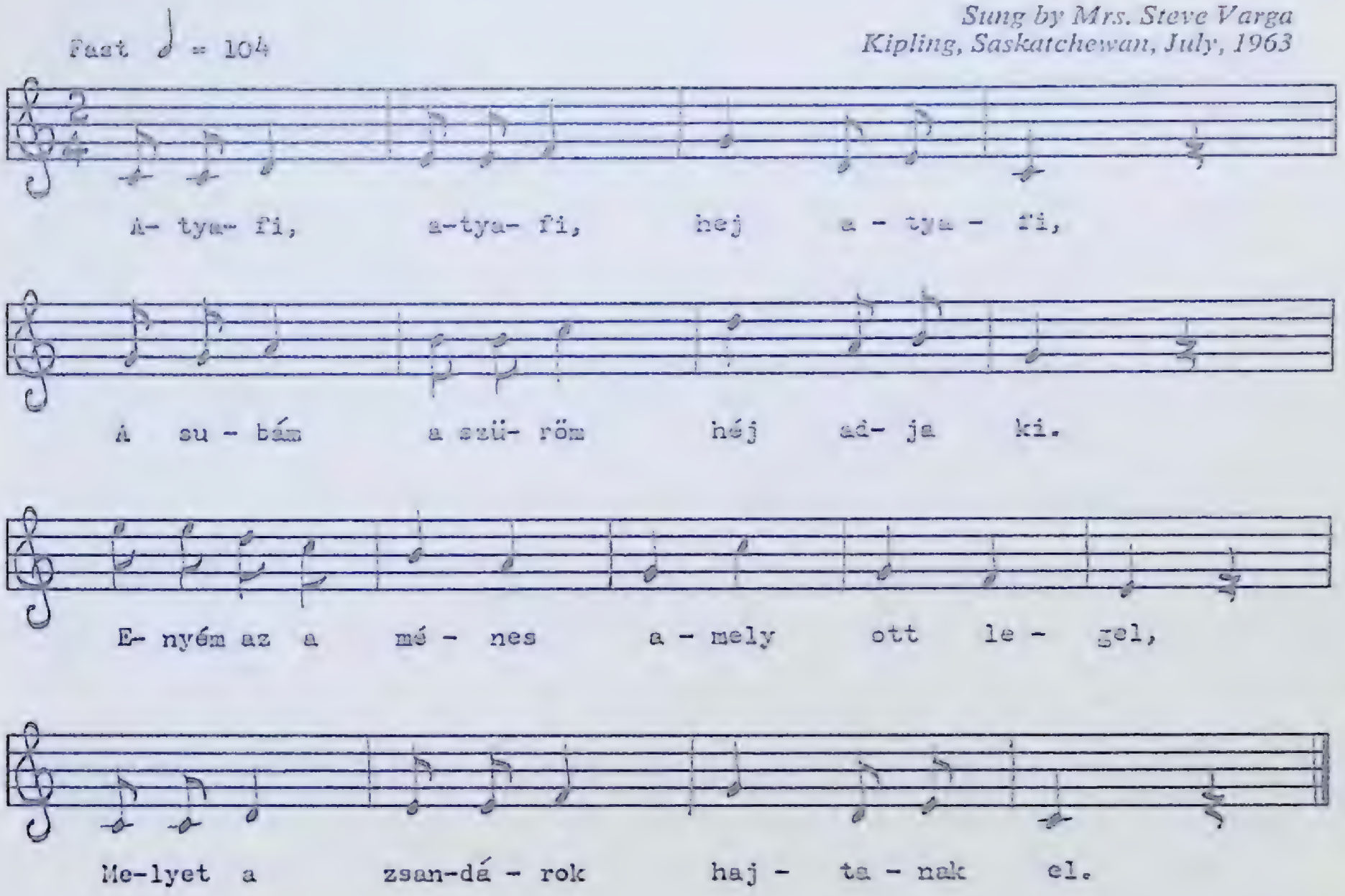
14

Hey Neighbour!

(Hungarian)

ATYAFI

Sung by Mrs. Steve Varga
Kipling, Saskatchewan, July, 1963



1. Atyafi, atyafi, hej atyafi,
   A subám a szüröm héj adja ki.
   Enyém az a ménes amely ott legel,
   Melyet a zsandárok hajtanak el.

2. Atyafi, atyafi, hej atyafi,
   Tilosba nem szabad héj hajtani.
   Nem fogok csak adja vissza kalapom,
   Vagy ha kell, tartsa meg, itt hagyhatom.

3. Atyafi, atyafi, hej atyafi,
   Hibáját, hibáját hej vallja ki.
   Oda adom akkor cifra kalapját,
   Hisz rongyos hogy a nap süt rajta át.

Translation:

1. Hey neighbour, hey neighbour, hey my neighbour!
   Please give me my mantle and coat.
   Mine is the herd grazing gently over there,
   The one the sheriff is taking in now.

2. Hey neighbour, hey neighbour, hey my neighbour!
   You should not let your herd go where it's forbidden.
   I will not, I promise; just give me my hat,
   But if you want to keep it then I'll leave it.

3. Hey neighbour, hey neighbour, hey my neighbour!
   Why don't you, why don't you plead guilty right now?
   If you do I'll give you your fancy hat,
   It's torn anyway, and the sun shines right through it.

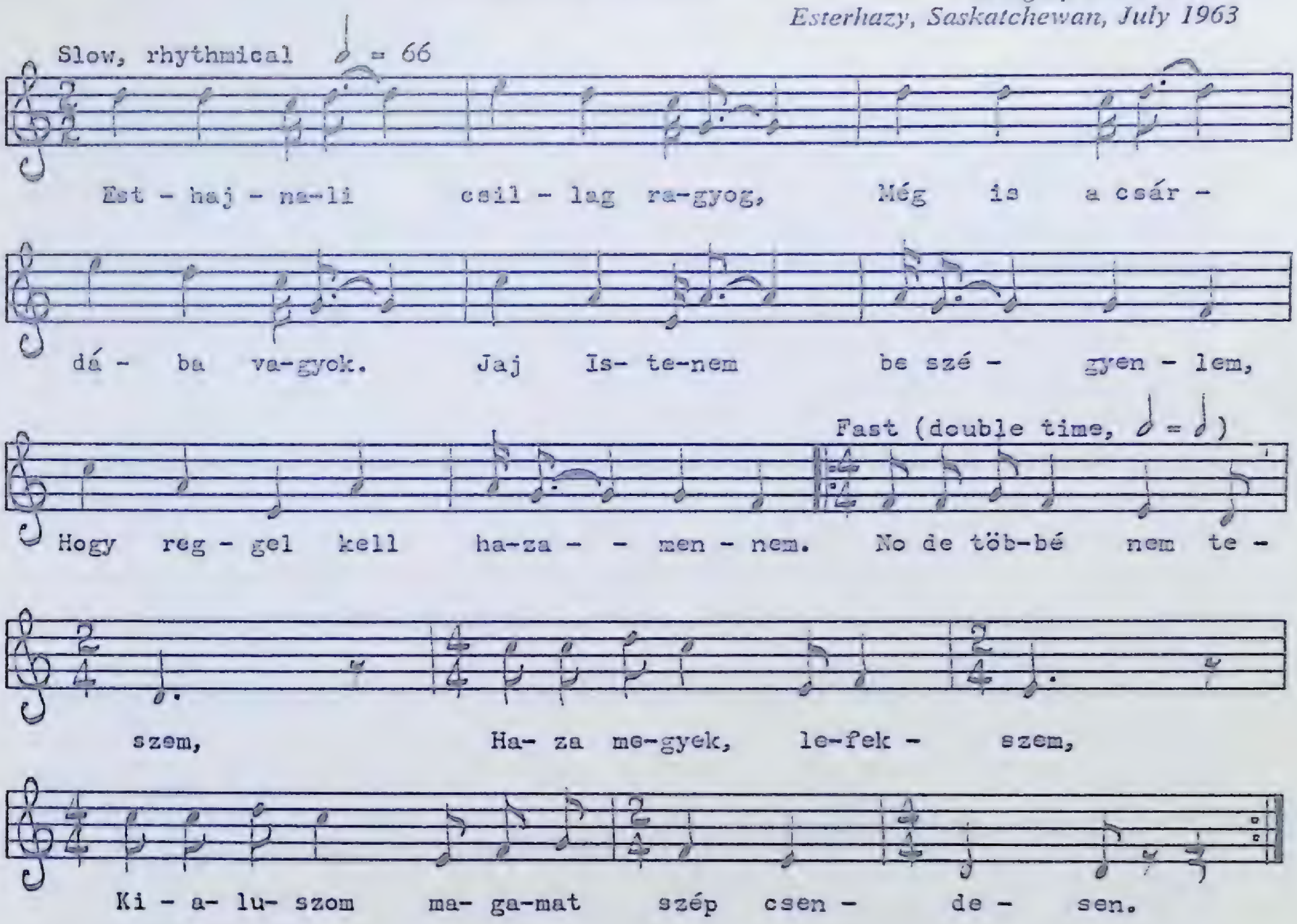
Texts prepared by Maria Trebuss, Regina

15 The Morning Star Is Glittering

(Hungarian)

ESTHAJNALI OSILLAG RAGYOG

Sung by Steve Barilla
Esterhazy, Saskatchewan, July 1963



Esthajnali csillag ragyog,
Még is a csárdába vagyok.
Jaj Istenem be szégyenlem,
Hogy reggel kell hazamennem.
No de többé nem teszem,
Haza megyek, lefekszem,
Kialuszom magamat szép csendesen. } (2)

Translation:

The morning star is glittering,
But I'm still in the tavern drinking.
Oh my God how embarrassing it is
To go home in the morning.
But I won't do it again,
I'll go home to bed, and then
Peacefully I'll fall into a pleasant sleep. } (2)

Texts prepared by Maria Trebuss, Regina

UKRAINIAN AND CZECH

The Ukrainian materials discussed in the present study come from two sources: 1) the 1950 collection of Mrs. T. Koshetz, Curator of the Museum at the Ukrainian Cultural and Educational Centre in Winnipeg; 2) the 1963 collection of Robert Klymasz of the Department of Slavic Studies, University of Manitoba.

In 1950 Mrs. Koshetz visited many Ukrainian communities in Central and Western Canada to display her museum of Ukrainian costumes, rare books, and folk art, adding many valuable pieces as she went along. Somehow she found time to collect almost 200 Ukrainian songs from informants living in these communities, noting both texts and melodies. In 1962 she very kindly allowed the National Museum of Canada to make photostatic copies of her manuscripts for its folklore archives. Her collection represents the first attempt of any magnitude to collect and codify Ukrainian folksongs from primary sources in Canada.

In 1963, as the initial stage of an ambitious program to investigate Slavic folklore in Canada, Robert Klymasz conducted researches in several Ukrainian communities in the Dauphin area northwest of Winnipeg. Folksongs formed the bulk of his collection—ritual items such as wedding songs, spring and winter play-songs, Christmas and other religious songs, funeral laments, and lullabies; non-ritual casual songs such as ballads, historical songs, obscene and comic songs, and songs about Canada. He is currently excerpting significant material from his basic collection for the folklore archives of the National Museum, preparing texts both in Ukrainian and in English translation.

Klymasz has also conducted Czech research in Minnitonas, north of Dauphin, with the assistance of Otto Breuer of the University of Manitoba Library, but he reports that the over-sophisticated material so far collected cannot be placed on a level with the Ukrainian material.

MUSICAL ILLUSTRATIONS

(16) *America's Like a Sister to Me, Canada's Like a Mother*

Hexatonic scale on G. Range: G - e. First note: c. Final note: G.

This is one of a number of Ukrainian songs from Mrs. Koshetz' collection with a Canadian content and locale. Robert Klymasz has also noted some. There are Finnish and Hungarian examples as well. As the National Museum's ethnic folkmusic research program expands, one can expect more and more material of Canadian origin in various languages, material which will be truly representative of Canada's multicultural society.

(17) *Not Alone, Not Alone Did I Pace About My Room*
Hexatonic cluster centred on D with raised leading-tone (melody transposed to G). Range (in D): a - D - a. First note: upper a. Final note: D.

This wife's lament for her own lost and unhappy life has one of the most beautiful melodies in Mrs. Koshetz' collection. It is sung in an expressive, free style.

(18) *Wedding Song*
Hexatonic scale on D with raised fourth. Range: D - b. First note: D. Final note: D.

This is a special ritual song from the wedding cycle sung to the bridal couple if either or both of them are orphans. It is sung after the wedding ceremony itself, at the 'presentation' when relatives and close friends offer their best wishes to the bridal couple.

The melody was set out in groups of two and three beats to indicate more clearly the syncopated stresses of the basic eight-beat line.

(19) *Christmas Carol*
Mode on D with variable sixth and raised seventh. Range: a - D - b (b flat). First note: low a. Final note: D.

This is one of a series of important items—carols, New Year's songs, dance-ditties—taken from recordings Mr. Klymasz has made of the Ukrainian winter cycle.

(20) *Bridal Wreath Song*
Pentatonic scale centred on F with added leading-tone(c-d-(e)-F-g-a). Range: c - F - d. First note: F. Final note: F.

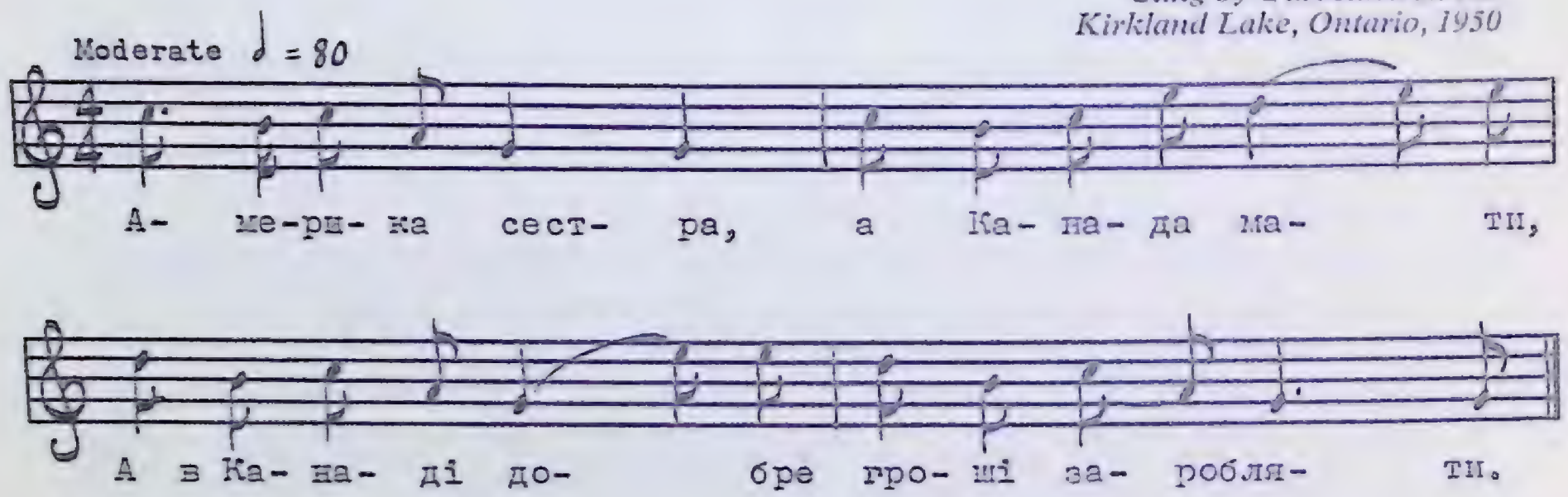
This excerpt from the wedding cycle accompanies a little ceremony which takes place after the wedding proper, perhaps at the reception. It is sung by an older woman as she removes the bridal wreath from the bride's head, thus symbolizing the end of her maidenhood.

16 America's Like a Sister to Me, Canada's Like a Mother

(Ukrainian)

АМЕРИКА СЕСТРА, А КАНАДА МАТИ

Sung by Yaroslava Levko
Kirkland Lake, Ontario, 1950



1. Америка сестра, а Канада мати,
   А в Канаді добре гроші заробляти.

2. А в Канаді добре і добра робота,
   Тоді уберуся, як прийде субота.

3. Краватка на шию, дзиґарок при боку,
   Руки у кишеню — долярів нівроку.

4. А що ж мені з того є, що я гроші маю?
   Жінка пише листи: „Приїзжай до Краю!"

5. Ой, сяду я, сяду на одну годину,
   Напишу я листа та й пущу в родину.

6. Напишу я листа чорним атраментом,
   Родина читає з плачем і ляментом.

7. „Канадо, Канадо, яка ти зрадлива, —
   Не одную жінку з мужем розлучила . . . "

8. Не одную жінку, не однії діти, —
   А хто ж там їх буде у Краю глядіти?

Translation:

1. America's like my sister and Canada's like a mother,
   It's easy to earn good money in Canada.

2. It's good to live in Canada and the work is fine.
   When Saturday comes, I get all dressed up;

3. With a tie round my neck and a pocket-watch displayed on my hip—
   I reach into my pockets—and there's plenty of dollars!

4. But what good is all this money to me
   When my wife keeps writing for me to return to the Old Country?

5. I'll sit myself down for an hour or so
   And write a letter and send it to my family.

6. I shall write the letter in black ink,
   And my family will read it with tears and lament.

7. O Canada, Canada, how treacherous you are!
   You have separated many a wife from her husband,

8. Many a wife, and so many children!—
   Who shall care for them over there in the Old Country?

Collected by Mrs. T. Koshetz
Translation by Robert B. Klymasz

This particular item from the Ukrainian-Canadian immigrant folksong cycle reflects both the positive and the negative aspects of the early Ukrainian emigration to Canada. Stanza 7 is a formulaic feature common to a great many of the folksongs from this particular cycle. (R.B.K.)

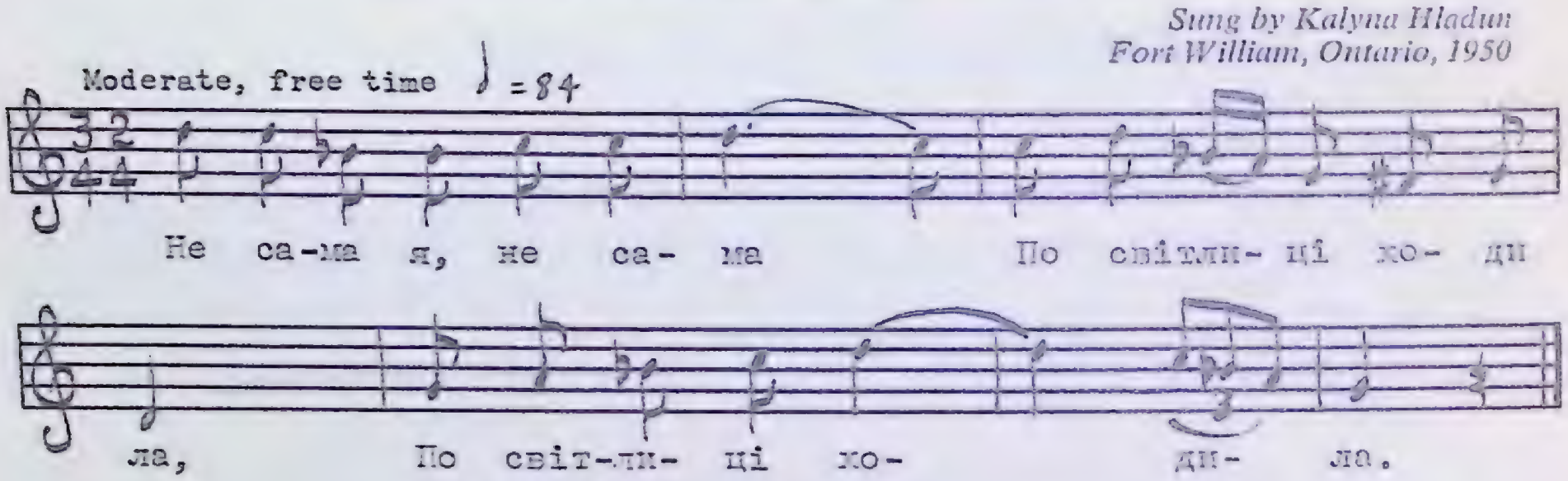
17

Not Alone, Not Alone Did I Pace About My Room

(Ukrainian)

НЕ САМА Я, НЕ САМА ПО СВІТЛИЦІ ХОДИЛА

Sung by Kalyna Hladun
Fort William, Ontario, 1950



1. Не сама я, не сама
   По світлиці ходила — (2)
2. Водив мене сумний день
   За рученьку цілий день. (2)
3. Завів мене в чужину,
   Завдав мені всю журу: (2)
4. Одна мені бай-жура,
   Що чужая сторона; (2)
5. Друга мені бай-жура —
   Віддалам ся молода; (2)
6. Третя мені бай-жура,
   Що п'яниця дружина. (2)
7. Він в коршмі п'є, гуляє,
   Причини все шукає; (2)
8. Ще додому не зайшов,
   Причину ся вже знайшов. (2)
9. А я двері втораю,
   За двері ся ховаю. (2)
10. А він вирвав драницю,
    Вдарив мене по лицю. (2)
11. Ой, потекла бай-кровця
    До шитого рукавця. (2)
12. Я рукавець полочу,
    Свої літа торочу. (2)
13. Плини, кровця, з водою,
    Пішли літа з водою; (2)
14. Плини, кровця, по воді
    Пішли літа молоді. (2)

Translation:

1. Not alone, not alone
   Did I pace about the room; (*2*)
2. It was a sad day that led me
   By the hand all the day long. (*2*)
3. It brought me to this foreign land
   And burdened me with all the sorrows. (*2*)
4. My first sorrow—
   That I am far from home [literally, That this place is strange, foreign to me]. (*2*)
5. My second sorrow—
   That I married too young. (*2*)
6. My third sorrow—
   My husband is a drunkard. (*2*)
7. He drinks in the tavern, carouses
   And always picks at me. (*2*)
8. Even before he arrives home
   He's thought of something to criticize. (*2*)
9. Even as I open the door for him
   I hide myself behind it. (*2*)
10. He seizes a stick
    And strikes me on the face. (*2*)
11. O the blood begins to flow
    Down the embroidered sleeve. (*2*)
12. As I rinse out the sleeve
    My life, too, seems to be worn threadbare. (*2*)
13. Flow, blood, away with the water,
    And my years have flown away with it. (*2*)
14. Flow, blood, away with the water,
    And my young years have gone by. (*2*)

Collected by Mrs. T. Koshetz
Translation by Robert B. Klymasz

One aspect of the traditional cultural and social patterns of Ukraine was the dominance of the husband over his wife. It was the folksong which often served as a vehicle of protest against his authority—as in this lyrical folksong.

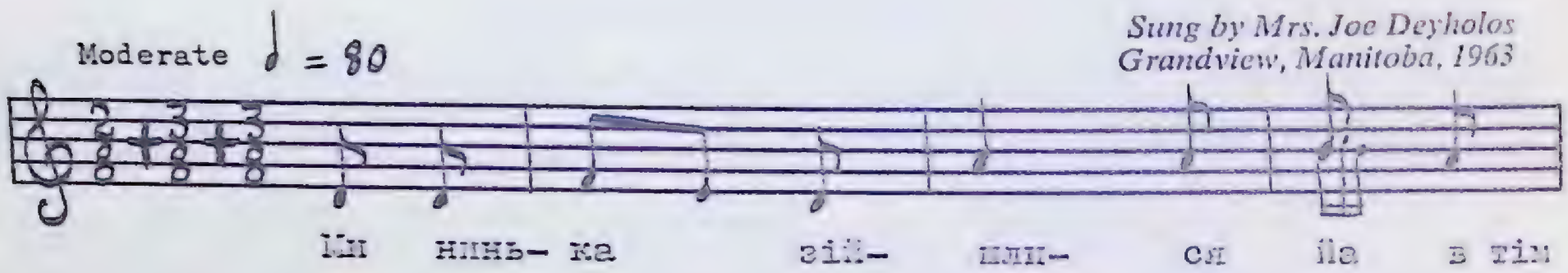
Stanzas 3 and 4 express the young bride's difficulty in adjusting to the somewhat different and frequently hostile environment of her husband's parental home (the 'strange place'), where, according to custom, she was expected to take up her wifely duties. In the mind of the Ukrainian-Canadian immigrant, however, the 'strange place' can refer to the new, Canadian environment which, although not always hostile, was most certainly different and confronted the immigrant with hardships and disappointments. Regardless of how one chooses to interpret the 'strange place,' the underlying, emotional tone is a gnawing homesickness for people, places, and things which were once close and familiar. (R.B.K.)

18

Wedding Song

(Ukrainian)

ВЕСІЛЬНА ПІСНЯ



1. Ми нинька зійшлися йа! в тім милім разі,
   Ти, сестричко рідна, сидиш на посазі.

2. Сидиш на посазі, музики ти грают,
   А наші мамунце в гробі спочивают.

3. Подивися, сестро, в горішну кватиру,
   Чи не йдут мамунце до тебе в гостину?

4. Подивися, сестро, в горішне віконце,
   Чи не йдут мамунце? Треба їх доконче.

5. Треба до мамунці дрібний лист писати,
   Щоби прийшли нинька на посад сідати.

6. Мама відписуют йа! в єдні години:
   „Кланейся, донечко, всі свої родині.

7. Ой, як ся зрівнают гори з долинами,
   То-го-ди ся здиблю, сиротоньки, з вами."

8. Ой Боже ж наш, Боже, змилуйся над нами,
   Та над сиротами біз тата, биз мами.

Translation:

1. We have gathered today on this pleasant occasion;
   You, my dear sister, are sitting at the bride's place of honour.

2. There you sit, and the musicians play for you,
   While our dear mother rests in the grave.

3. O my sister! Look out of the window
   And see whether our dear mother is not coming to visit you.

4. O my sister! Look through the upper window
   And see if she's coming—we must have her here.

5. Let us write a letter to our beloved mother
   And ask her to come today to sit at the place of honour.

6. But before an hour's gone by, mother has sent a reply:
   "O beloved daughter, give my regards to your whole family,—

7. "For only when the mountains level themselves with the valleys
   Shall I meet with you, my dear orphaned children."

8. O Lord God above, have mercy on us
   And on orphans without their fathers and mothers!

Recorded by Robert B. Klymasz
Texts prepared by Robert B. Klymasz

In accordance with Ukrainian folk tradition, the bride, as well as various members of her family, is expected to weep at various points throughout the entire wedding ritual. The wedding of an orphaned bride was considered an especially heart-rending occasion. This item from the wedding cycle is calculated to move to tears not only the orphaned bride herself, but her sister and everyone else present at the wedding.

Traditionally, wedding songs such as this served as commentaries during the crucial moments that marked the wedding ritual, and often the texts included directives on protocol which were considered proper at certain points during the wedding ritual. This particular item is sung after the wedding feast when relatives and friends line up before the head table to present the couple with gifts and best wishes. (R.B.K.)

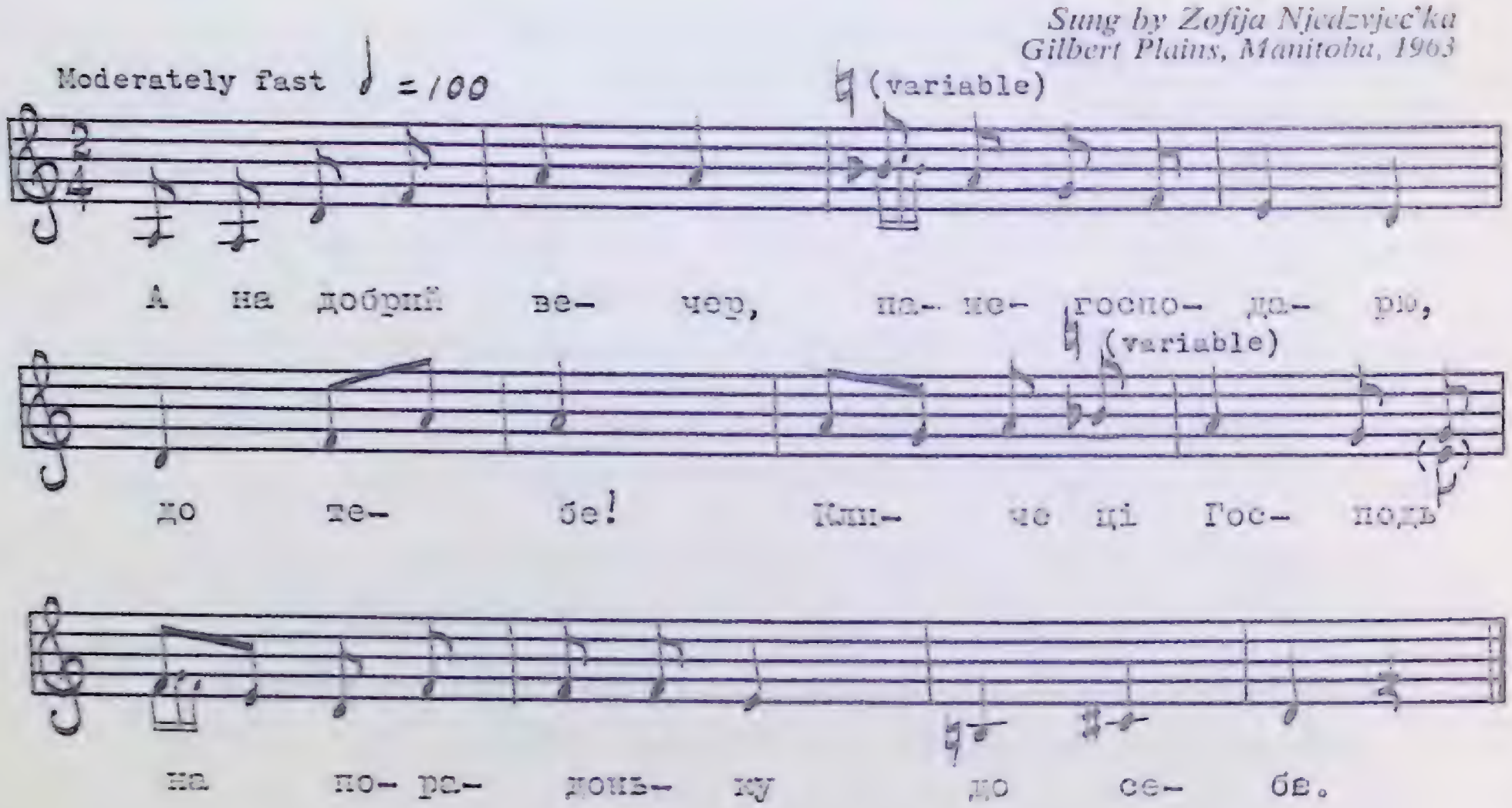
19

Christmas Carol

(Ukrainian)

KOLIDA

Sung by Zofija Njedzvjec'ka
Gilbert Plains, Manitoba, 1963



1. А на добрий вечер, пане-господарю, до тебе!
   Кличе ці Господь на порадоньку до себе.
   Обіцяв ці Господь високі пшиниці зродити,
   Дай же, ті, Боже, щастя-здоровля спожити.

2. А на добрий вечер, пане-господарю, до тебе!
   Кличе ці Господь на порадоньку до себе.
   Обіцяв ті Господь сто корців вівса зродити,
   Дай же, ці, Боже, щастя-здоровля спожити.

3. А на добрий вечер, пані-господине, до тебе!
   Кличе ці Господь на порадоньку до себе.
   Обіцяв ці Господь сто кіп маку вродити,
   Дай же, ті, Господь, щастя-здоровля спожити.

4. А на добрий вечер, пани-господини, до тебе!
   Кличе ці Господь на порадоньку до себе.
   Обіцяв ці Господь дві бочки огірків зродити,
   Дай же, ті, Господь, щастя-здоровля спожити.

5. А за тим словом — начуйте з Богом! Добраноц!
   А за тим словом — начуйте з Богом! Добраноц!

Translation:

1. Good evening to you, master of this house!
   The Lord is calling you to His councils.
   He has promised to make your wheat grow high!
   God grant you happiness, health and a long life!

2. Good evening to you, master of this house!
   The Lord is calling you to His councils.
   He has promised you to yield a hundred bushels of oats!
   God grant you happiness, health and a long life!

3. Good evening to you, lady of this house!
   The Lord is calling you to His councils.
   He has promised that you shall harvest six hundred sheaves of
   poppy seeds!
   God grant you happiness, health and a long life!

4. Good evening to you, lady of this house!
   The Lord is calling you to His councils.
   He has promised to yield two barrels of cucumbers for you!
   God grant you happiness, health and a long life!

5. And on this word I close wishing you to spend the night in God's grace!
   Good-night!
   And on this word I close wishing you to spend the night in God's grace!
   Good-night!

Recorded by Robert B. Klymasz
Texts prepared by Robert B. Klymasz

This traditional Ukrainian Christmas carol incorporates motifs which reflect the agriculturally oriented peasant society from which it emerged. The carol serves to glorify both the 'master' and his 'lady,' whose welfare is actively promoted by none other than God Himself, and in this respect the song functions as a kind of incantation by assuring them of a rich harvest in the year to come.

The item is a comparatively recent addition to the traditional winter cycle in that it lacks the characteristic pentasyllabic syntactic units and pagan-mythical imagery which mark the more archaic stratum in this cycle. (R.B.K.)

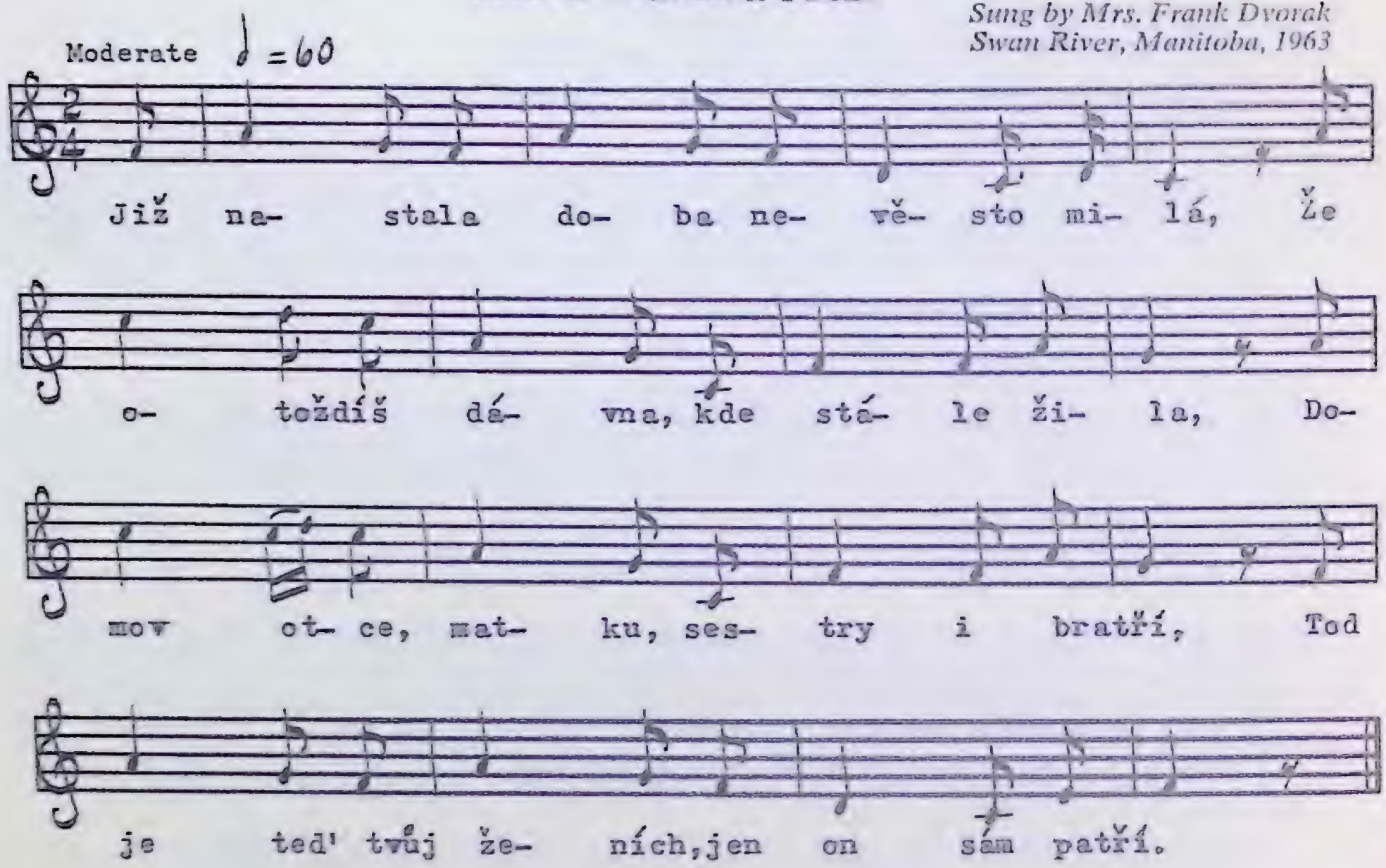
20

Bridal Wreath Song

(Czech)

LIDOVÁ SVATEBNÁ PÍSEŇ

Sung by Mrs. Frank Dvorak
Swan River, Manitoba, 1963



1. Již nastala doba nevěsto milá,
   Že otoždíš dávna, kde stále žila,
   Domov otce, matku, sestry i bratří,
   Tod je teď tvůj ženich, jen on sám patří.

2. A č-rodiče svojej si milovala,
   Přednes jinému věrnost slibovala.
   To byl jistě tvůj ženích, také tvůj pán—
   Ráčis vás požehnat Bůh Nebeský sám.

3. Nyní nastal čas, že tvůj věnec slávý,
   Zniklo panenstvi tvé, sej nese z hlavy.
   Ať se z hlavy zejme toť jest věc malá:
   Hleď bys věrne srdce Kristu otdala.

(The following stanza was spoken)

A nyni Vás vitám, manžele mladí,
Radi poslechněte vždy dobré rady;
Obzvlášť pak Boha, Otca a Syna jeho,
A on Vám da věno života věčného.

Translation:

1. Now the time has come, dear bride.
   For you to leave the place where you lived so long,
   The house of your father, mother, sister and brothers.
   Over here is your groom; he alone gazes at you.

2. And while you loved your parents
   You promised to be true to another even before this day—
   And that, no doubt, was your groom and master.
   May Heavenly God Himself bless both of you.

3. The time has come today for your wreath of glory
   To be removed from your head—gone is your maidenhood.
   To take it from your head is a simple matter;
   Only see to it that you dedicate your heart faithfully to Christ.

(Spoken verse)

And now may I congratulate you, young couple.
Always joyfully obey good advice,
Especially, however, God, the Father, and His Son,
And He will give you the dowry of eternal life.

Recorded by Robert B. Klymasz
Texts prepared by Otto Breuer and Robert B. Klymasz

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Kenneth Peacock interviewing Andrew Hamm (*Frontispiece*)

The Grand Forks Valley looking south, *6*

Two traditional Doukhobor villages may be seen on the left and on the right. The group of buildings in the centreforeground is the home of John J. Verigin, Chairman of the U.S.C.C. (Union of Spiritual Communities of Christ). It was formerly the home of a rancher.

The "Hide-away," a traditional Doukhobor village west of Grand Forks, *8*

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